

Topesthesia



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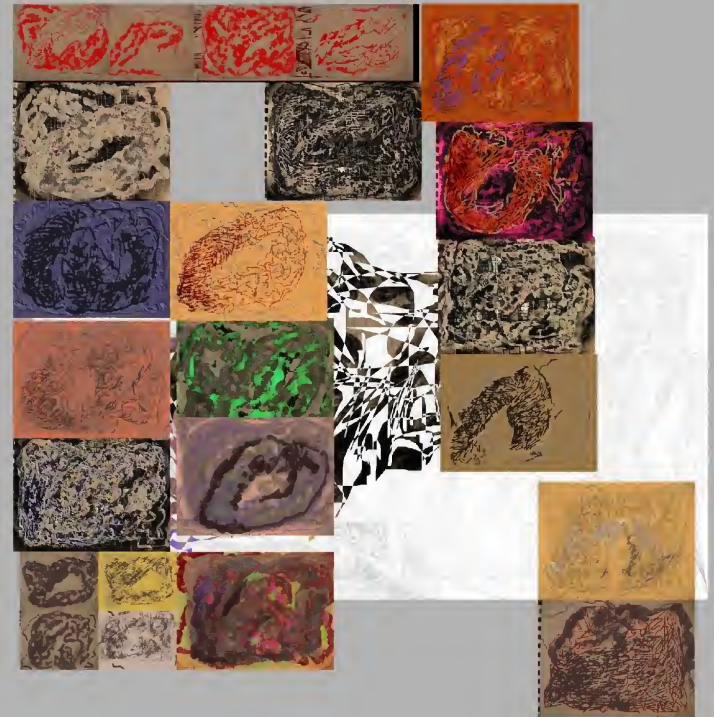
Topesthesis: An imaginary place, for example the "memory palace"... corresponding in my art to the sense of virtual space per cyber drawing as pertaining to the realm of thought experiment. The particular nature of the medium mediates phenomenology of sense perception through the projection of the software as a kind of motion sensor. The translation into rhythm of the gradients of material reference to meta levels of art experience highlights the intrinsic semiotic dimension of phenomenology: namely that we read our senses and the experiences we encounter or create.

The following are a group of projects : the Annotated Dark relates the interest I have in the medium as having Pre-Socratic overtones, i.e. the sense of discourse. Article notes for The Mediterranean Journal of Philosophy and the International Society for Electronic Arts build on that idea by relating trace, or the sense of material reference to rhizome, or the metatrophic and metamorphic topologies that I build on as sense of visual rhetoric (ethos, pathos, dialectic and their devolution toward psychology and physics as rhetorics.

Raft of Drawings looks into the single sheet images I build from as entities in themselves. A section titled Archilovers looks into how I build interactively into that cyber site. Patterns is a section in which I relate such the meta level of pattern to that of series... Interpolations are a collection of photographs of my sketchbooks in my environment through a webcam. In general I compile my efforts in selections I term VanGorder's Vgs... this is selection # 18.

[The Annotated Dark](#)

In these series of direct observations towards the fragments of Heraclitus I look into the Orphic influence that shapes much of the Pre-Socratic sense of discourse. Topologies built on the associativeness of words configure towards representation a metatropic world in metonymies of arrangement and entry into the realm of the signified. The nature of such rhythms shaped in the poetics of rhetoric, the morphology of configuration to sense which build the reading, the semiotics of the phenomenological impacts thus on cyber drawing precisely because it exists as a kind of motion sensor in which materials are configured by a similar rhythm, rather than the direct contact with materials of traditional art. In so doing, ironically it becomes, as it were, drawing as a kind of Pre-Socratic medium, “the wave flows backward” as Pound puts it as in the rhetorical use of “proton hysteron” : introducing a present clause from its preceding temporality...in this case a labyrinthine one...





The Annotated Dark 2

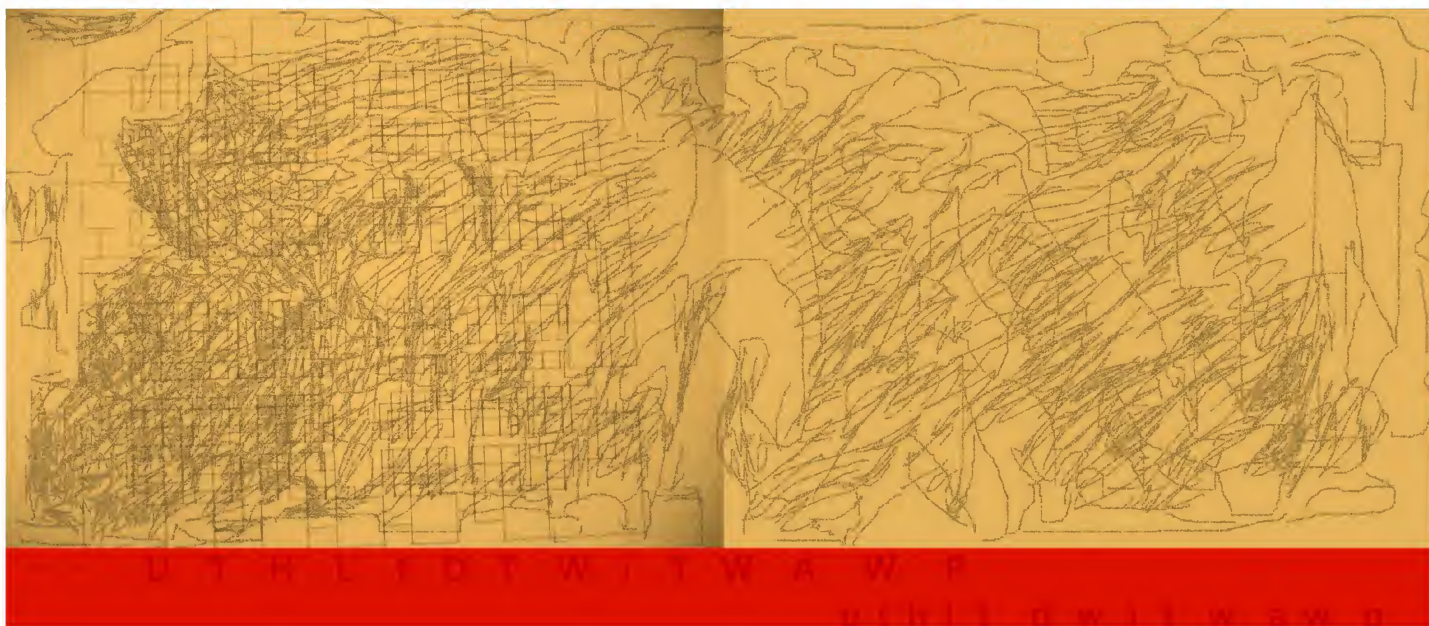
“uncomprehending they hear like the deaf : the word is their witness absent while present”.

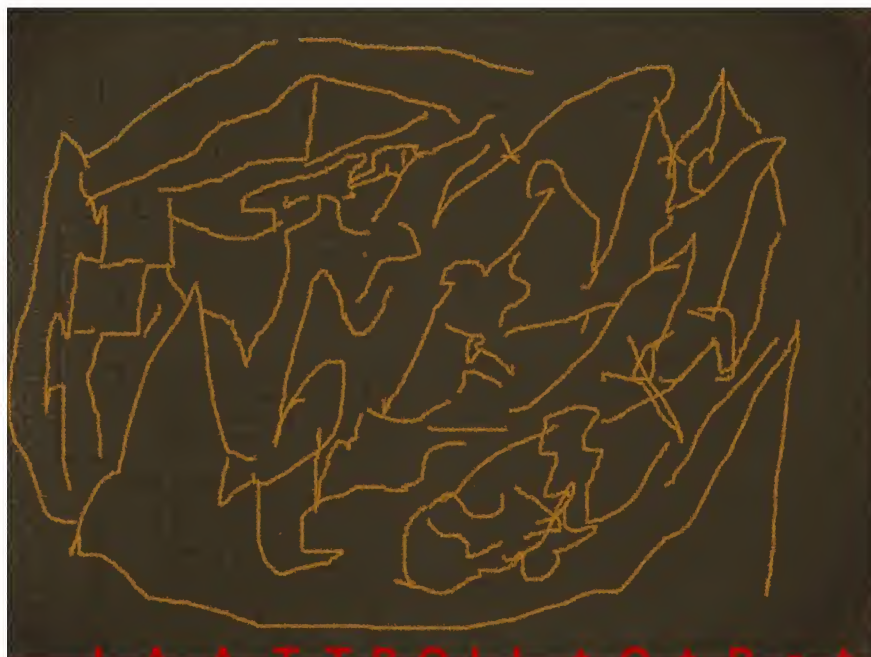
The Orphic cult elements of Dyonesian as sound and lyre, Apollonian as bow and sight relate the bending of form per the musical or archers bow in Greek “Bios”- linked to our “biological” (Khan observes) which in Heraclitus’s terms resonates to another of his fragments: Homer should be beaten with a stick: i.e. the staff used to beat rhythm (which you see in the ballet masters hands in Degas drawings) makes the meter an evidence in advance of the mode of lightning leading thunder: i.e. the visual quicker than aural sense. Heraclitus’ insistence on the evidence of the senses (phenomenon literally means “flare up” guides his metaphoric “fire” as many linked natural forces the equivalent of fire in transmutations, there fore he stressed morphology is guiding topologies. Naturalness in world and mental worlds are shared, by that sharing between them that indicates movement as morphogenic.

The Orphic cult looked behind the world order presented by the Homeric agenda, which was a cultural Constitution of sorts, and in which the human elements present in the divine characterizations were an implicit acknowledgement of human nominalism, that any gesture towards describing creativity was from within the human platform. On the basis of that acknowledgement Orpheus, Heraclitus and all the PreSocratics looked behind the scenes so to speak, dismantling the poetic tradition in order to redirect poetic order to perception itself, while maintaining poetics of word associativity in communication as the order of metonymy and of trope, trope meaning “turn” i.e. turn into... being into being... meta morphosis...

I believe he also refers to the Spartan Staff, which was a military code in which messages written on a strip of leather were wrapped around staves with identical grooves. Only those two with identical staves could translate the code... the medical symbol borrows this- i.e. giving a suggestion of medical jargon...

My drawings are architectural joinery openings on abstract arcs which also have the overtones of the Spartan staff, my drawings simultaneously refer to language joints (meter and associativity) and drawing itself. Drawing is a kind of PreSocratic language.





I A A T T B O I L t o t B a t L

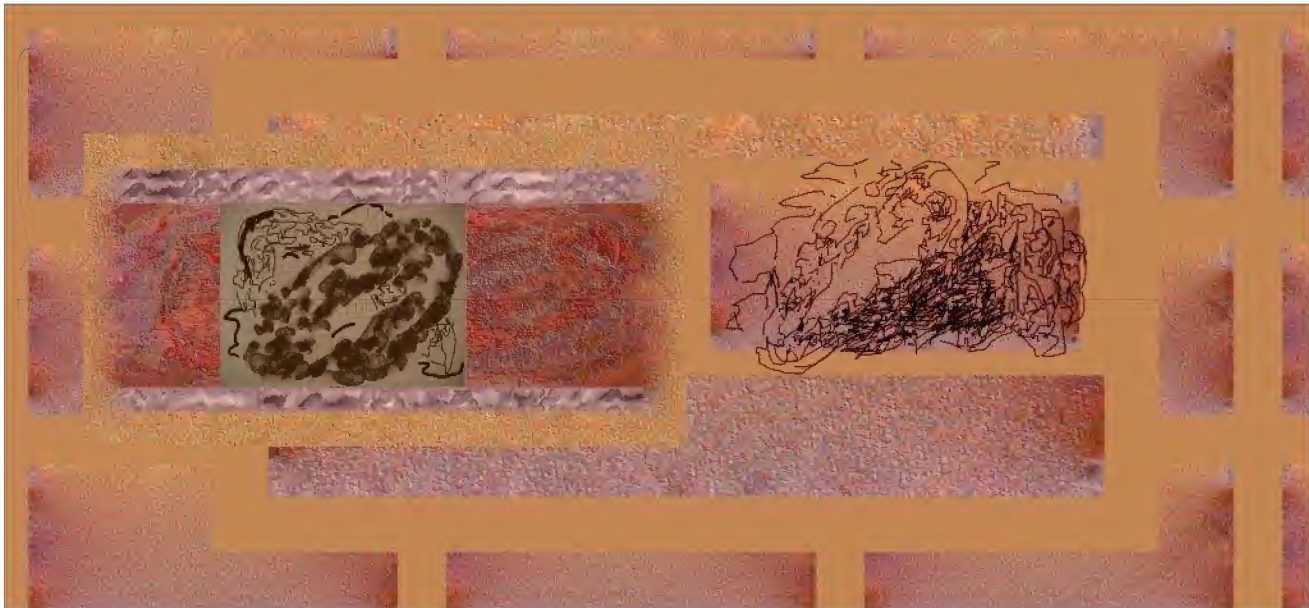


I A A T T B o i L t o t B a t L

The Annotated Dark 3

“ Its an attunement that turns back on itself like that of the bow and the lyre”

We meet the Dionysian and Apollonian bow and lyre again: this time not on the basis of what they reveal but conceal: the underlying image is the labyrinth, and the thread, which by trope has become a string of the bow and lyre: the torus or bull is that of a scroll which can be opened anywhere, and in this way is simulacrae or antinomy: a sheaf of papers of different sizes will spontaneously shuffle following overlapping edges just as the scroll can open at any point... in a way comparable to the irony that the proposed model of motion per cinema of ganged stations are actually seen between our own blinking, each individual differently..



PsoMpinquiryftaoma(2) choosingwhelftc(3) made alaho

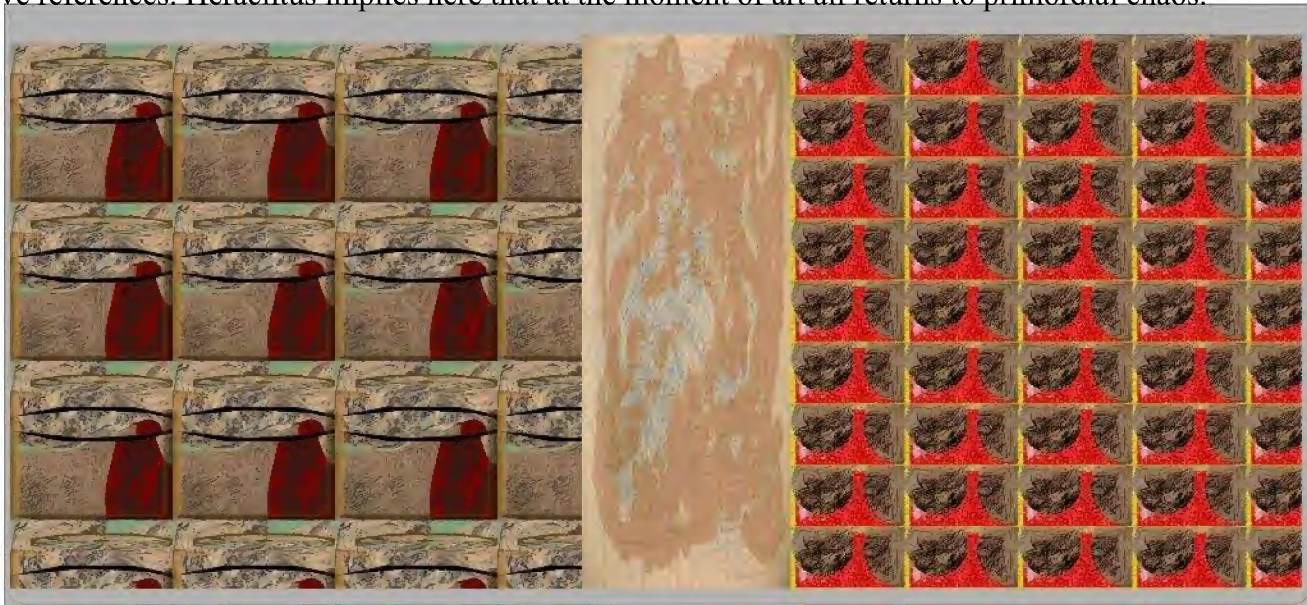


4-> much learning- artful knavery.....

The Annotated Dark 5

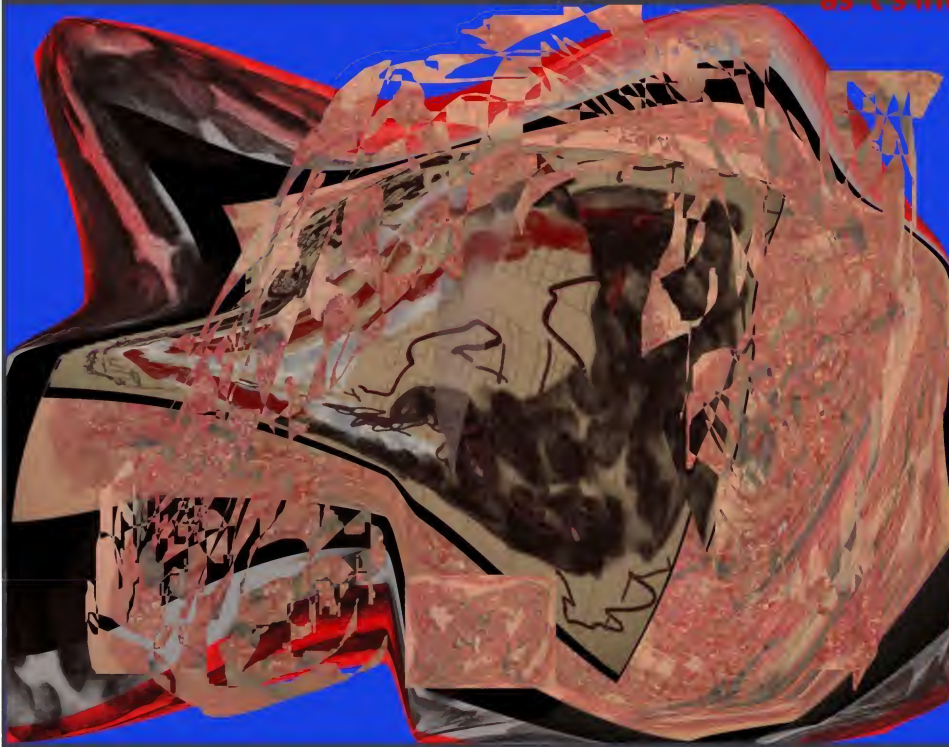
Pythagorus son of Mnesarchus pursued inquiry further than all other men and, choosing what he liked from these compositions he made a wisdom of his own, much learning, artfull knavery.”


I believe the fragment again references Orpheus (just as Socrates constantly referenced Heraclitus and in his parables Socrates subconsciously evoked the sympathetic chord thereby of Orpheus). The Orphic reference is “in the 4th generation cease the ordered composition of your song” : meaning that more than 4 influences becomes incomprehensible... at some point art returns to primordial chaos... The fragment list 4 generations, the 1-nominal – son of Mnesarchis-2 usage- “choosing 3-making (techne), and 4- art-teche or touche- a syllepsis or touching upon all strings of virtuality or successive references. Heraclitus implies here that at the moment of art all returns to primordial chaos.



ATSITRO a Still other w flow ut

as t s into the s Rivers other and s o w fup t





The Annotated Dark 6

“as they step into the same rivers other and still other waters
flow upon them”

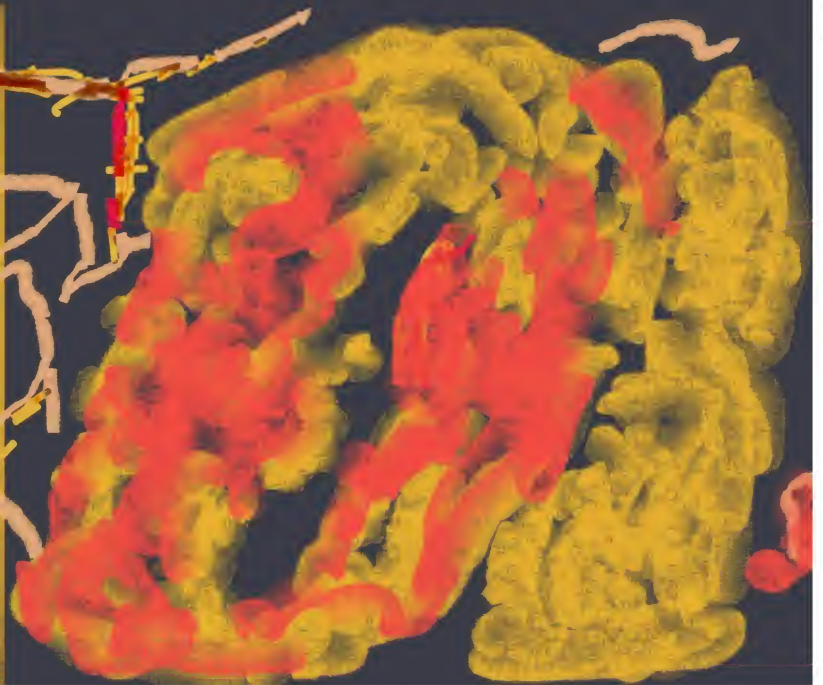
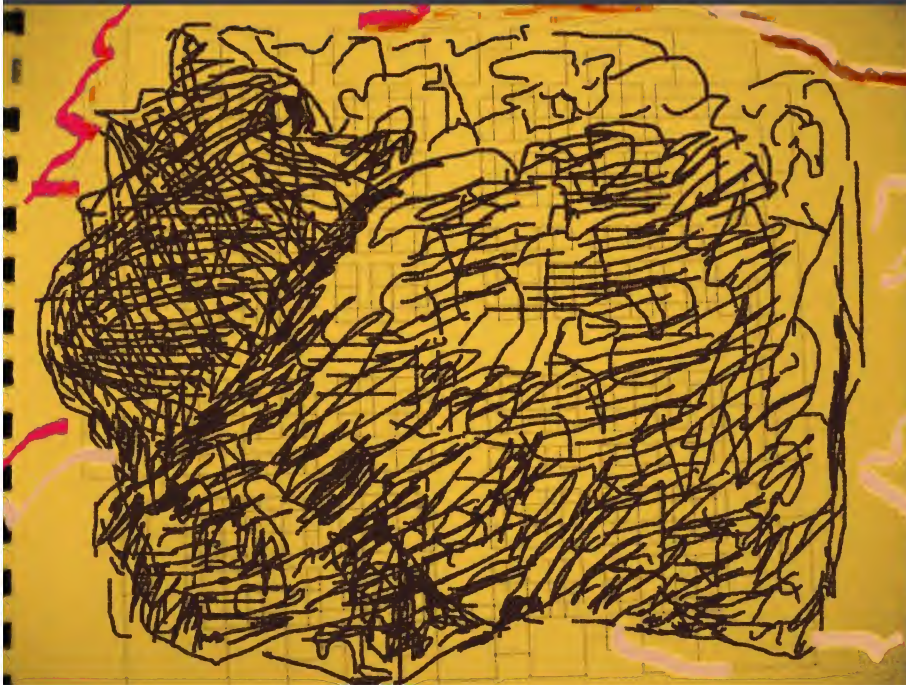
The compound flow of waters has styled the compound of
persons and rivers to a simulacrae of human motion and
environmental movement. The difficulty of finding a source has
become stylistically mirrored in the complexity of the statement.
In a sense motion makes something invisible: how do you source
colloids- the transformation of substances and their return to
state? Particle theory finds that particle in transition or change
may become indeed unobservable...

The superficial reading of the statement in contemporary terms
might be that atoms are so small that in a glass of water you
probably have atoms of all the world occurrence's you know
about: how did they arrive in your gut?

The writing places the idea of step with its corollary: a foot in the
a print, a print washed away. What remains is the embedded
imprinting of the present upon the present.

TSWNTransgresshm ihdtFuriesnofwfho

tswnthmihdtfmoFatewfho

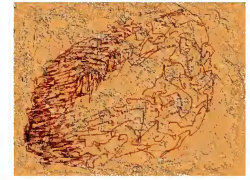
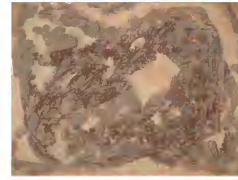
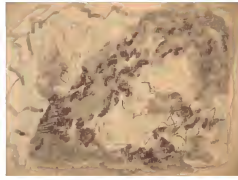


The Annotated Dark 7

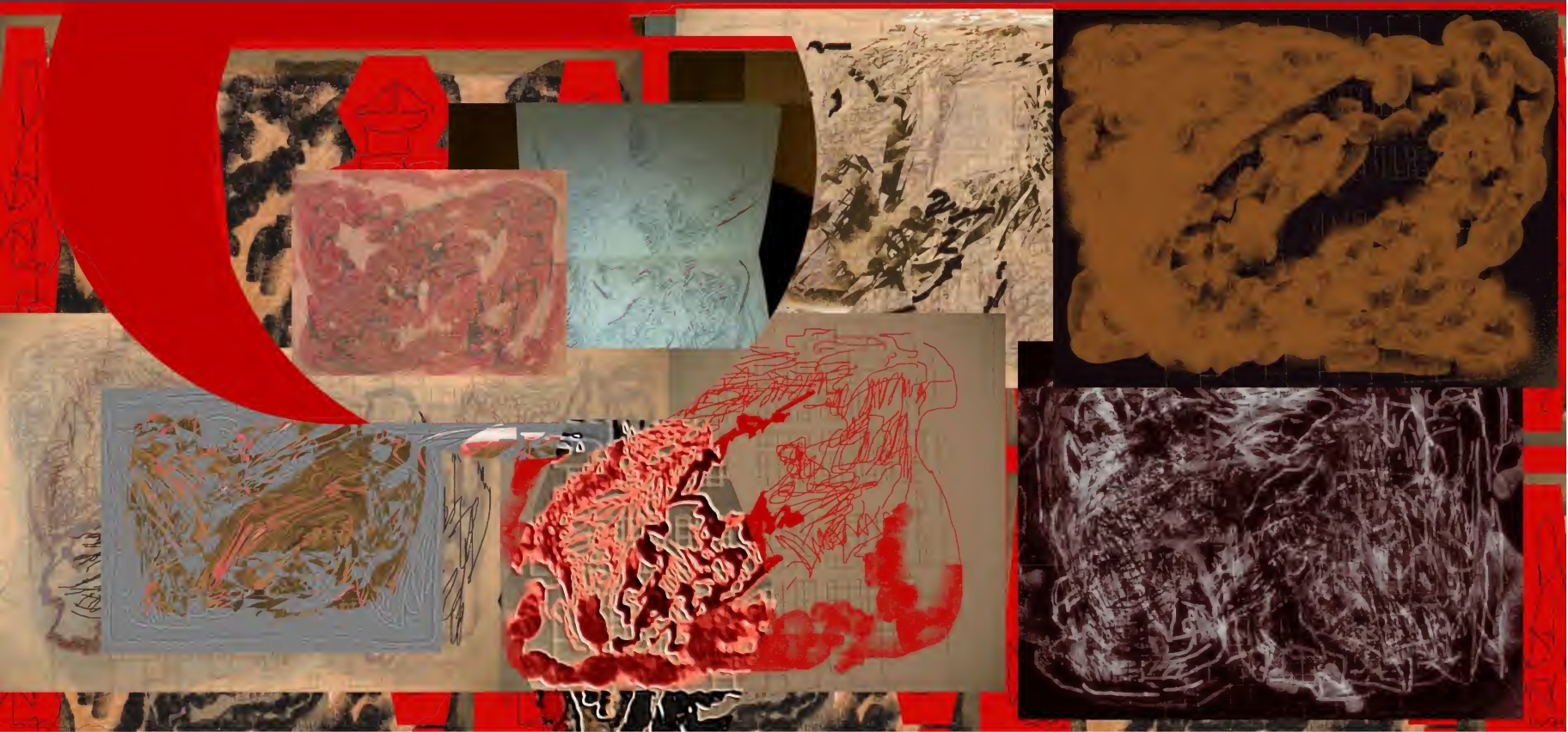
“the sun will not transgress his measures. If he does the Furies ministers of Justice will find him out.”

Heraclitus is rephrasing Anaxamander:” up along the way they penalty to one another for their transgression s according to the provenance of divine time”

Parmenides allowed all events as having a “logical existence”, any thing stated exists nominally. But Heraclitus with Anaxamander is looking into the child’s “why?”)- beyond any axiom what maintains logic in this case the suns existence which in winter appears to be dwindling? Primordial chaos, random events, all yet must have an underlying morphology that is the branchings of even those topographies: how is this stated? In contemporary criticism Kierstev for example parses time as heuristic (nominal eventuality) labyrinthine (struggled) and monumental-the latter appears to be the Pre-Socratic concern in this instance. Heraclitus and Parmenides in this case seem to overlap. The fragment indicates we fear disorder but disorder cannot exist without order. Thus the “fairest order as a heap of random sweepings“is never the less an order... Heraclitus has no problems with death- he states the sun burns out every day and is reborn again- he opts for a recognition of cyclical eventuality. Badiou cautions against overstating this however, the interest Heraclitus has in colloidal states in mind and matter are very open thereby to a sense of disassociation from eventuality where judgement senses: “ if everything turned to smoke the nostrils would still sort out”.... Heraclitus posits a “Great Year” , a year of years so to speak in which all things to indeed come to an end and then rekindle- interesting because this great year gives the intellectual model for a “light year”... one cannot help but notice that contemporary physics rather exactly follows these intimations,which then again are really only our knowledge of how we know...



Amsal fhitnwhsiquihthtdwhhhs

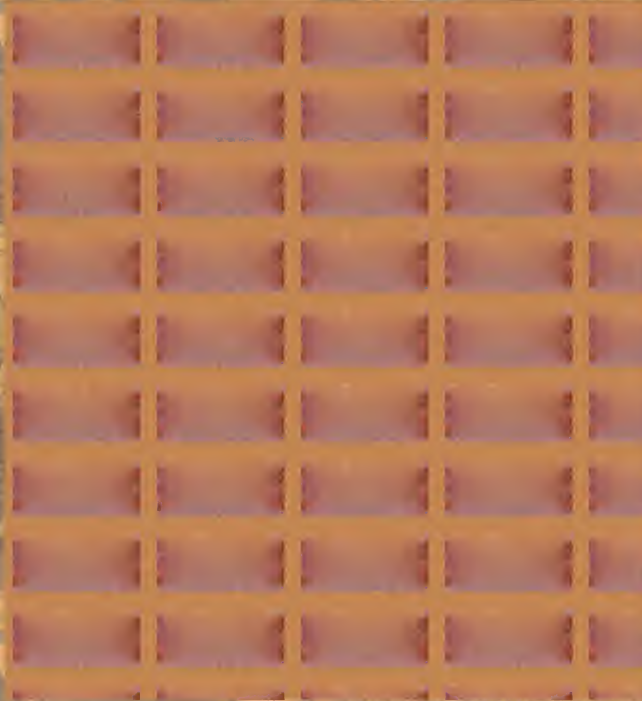


Annotated Dark 8

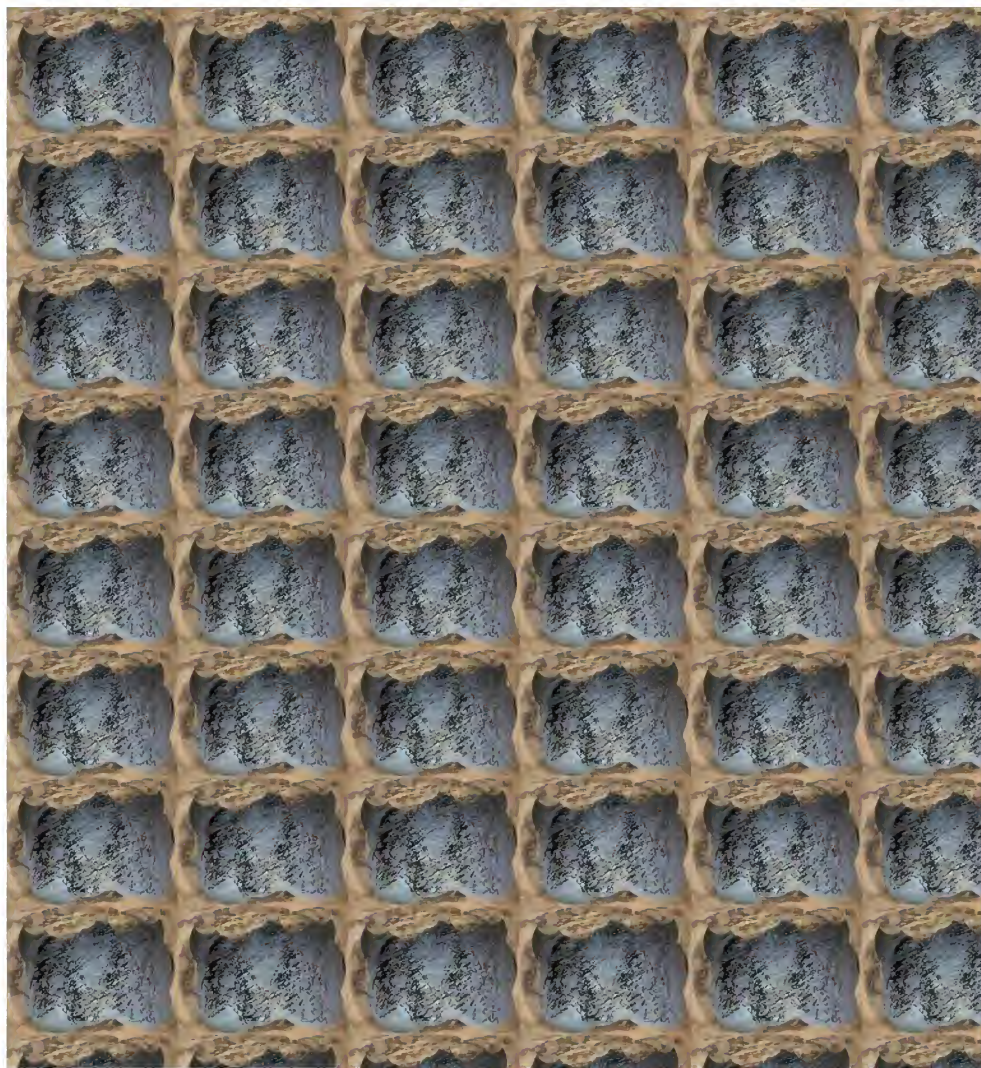
“A man strikes a light for himself in the night when his sight is quenched. Sleeping, he touches the dead. Waking he touches the sleeper.”

Ancient Greek as written had no punctuation: the rhythm of the words was the order of the piece... in this Heraclitean fragment the word touch and strike are the ordering elements which indicate syllepsis or the way words touch upon each other. In this fragment the rhetorical device is “hysteron proton” meaning first clause indicates with opening word a time later than the second clause. The term “strikes” belongs to the order of touching but is altered at the outset to indicate the vigor of internal vision. Touche as we have seen with Democritus also belongs to the world of angles or as we would put it- tangents...”touche-ie fencing...” In Greek the dead belong to Hades... and Hades is , as is the earth, according to their concept: not really a place, but a zone, a state of being provided by something shared between the consciousness of mortals and immortals, transience itself being the immortality of generativity... genesis and metamorphosis hand in hand...

PAT- TERNS

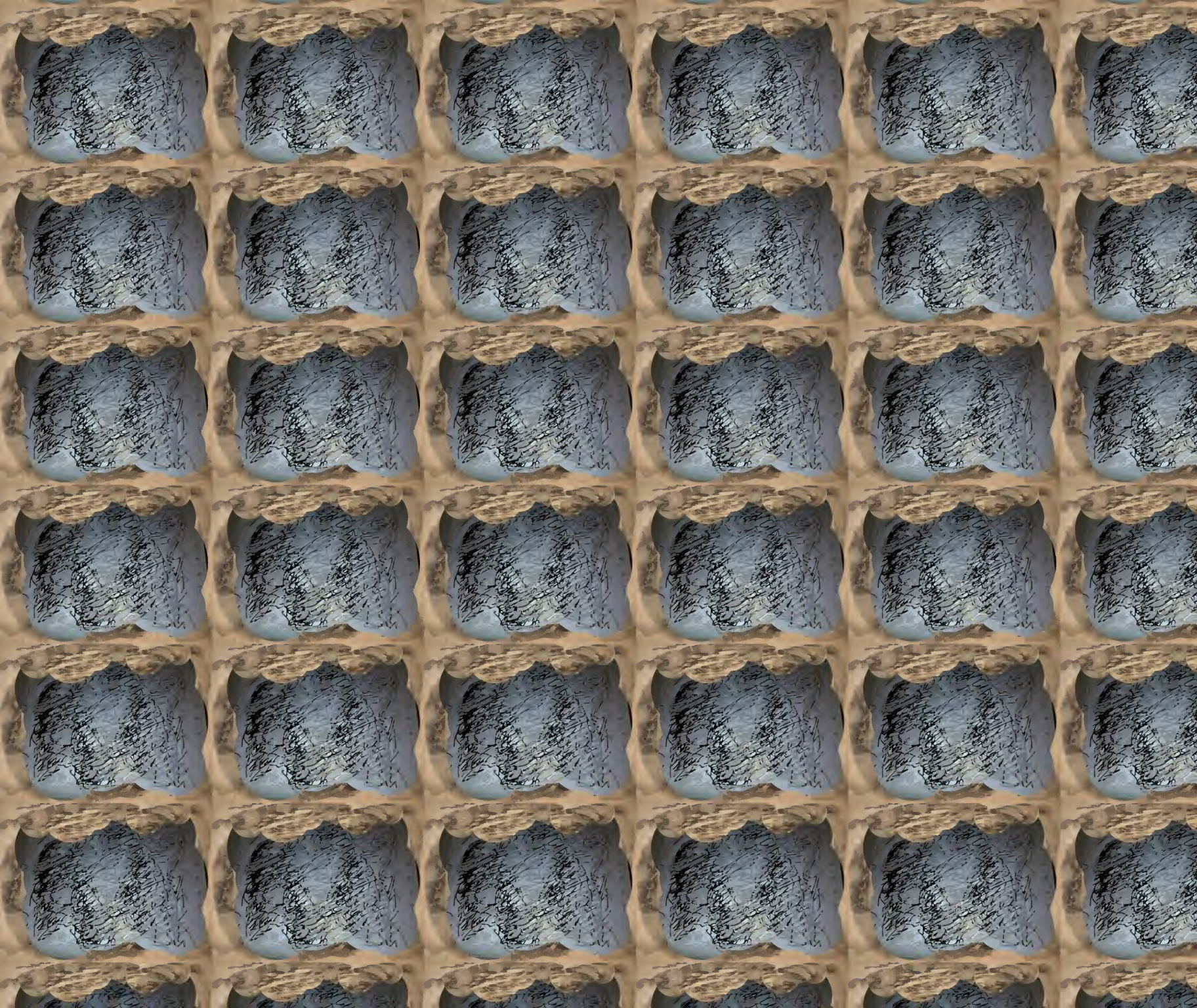




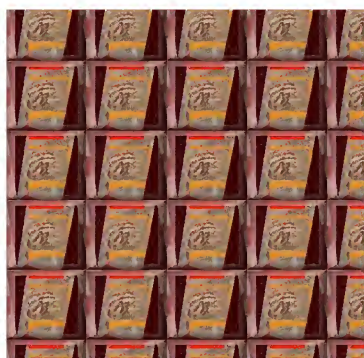
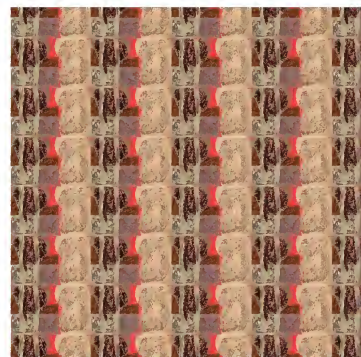


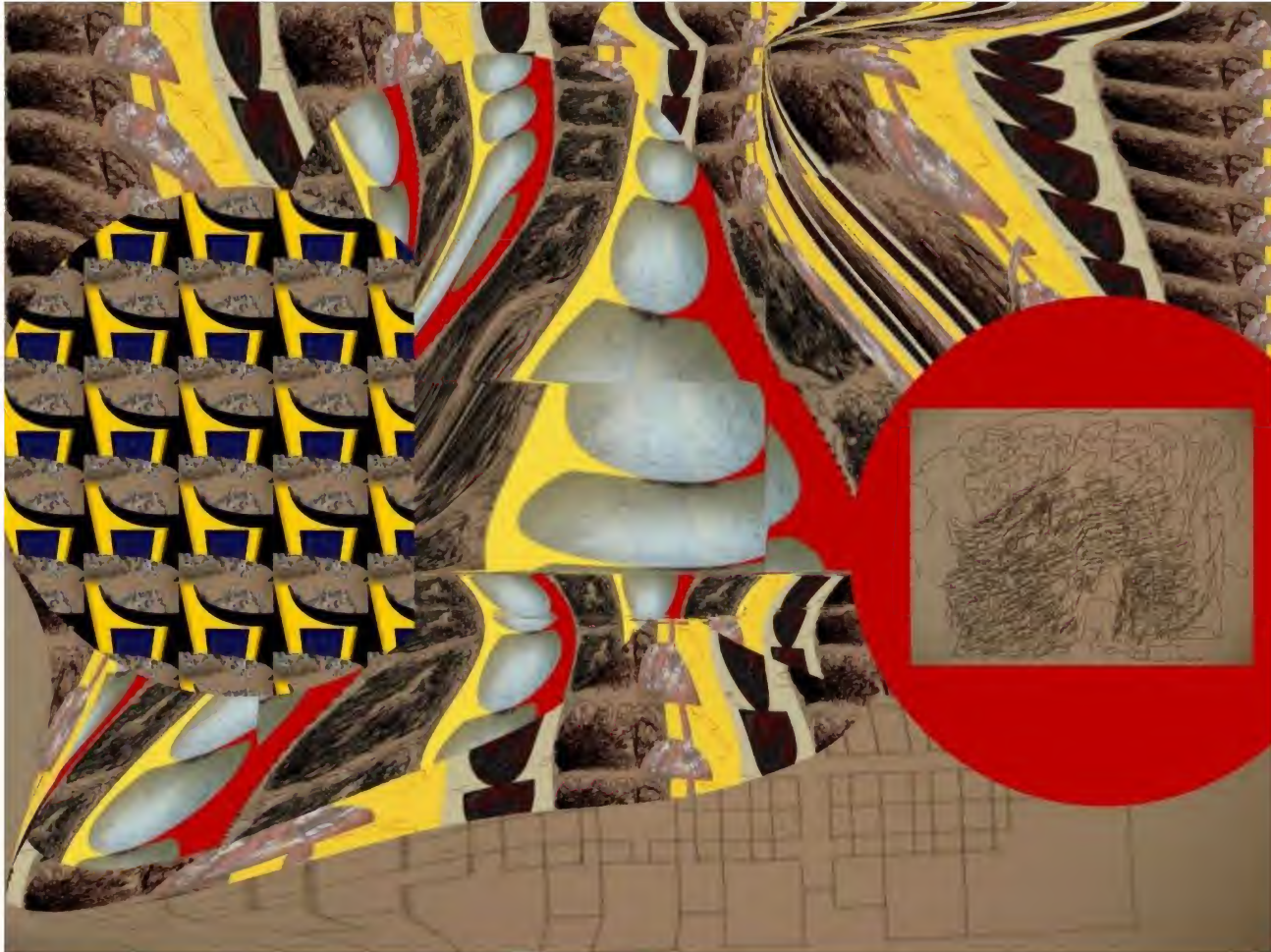




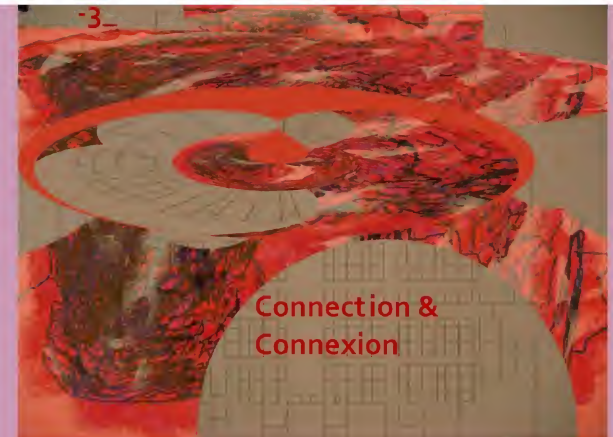
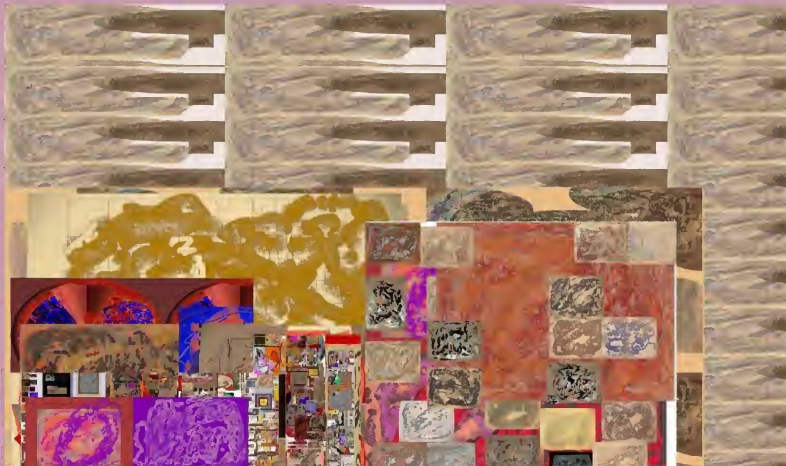








Of Philosophy



Project for Museum of Computer Art and Rhizome

The following images are a text mapping of the verbal-visual constituents of rhetoric from its origins as “ethos ,pathos and dialectic . I provide the following chord threads and strings of the morphology topology and topographical gradients toward immersion, generativity and interactivity that have evolved over time between “ connection” and “connexion” through my identity towards cyber drawing as a kind of Pre-Socratic medium of drawing through its discursive virtuality.



The following images are a text mapping of the verbal-visual constituents of rhetoric from its origins as “ethos ,pathos and dialectic . I provide the following chord ,threads and strings of the morphology ,topology and topographical gradients toward immersion, generativity and interactivity that have evolved over time between “connection” and “connexion” through my identity towards cyber drawing as a kind of Pre-Socratic medium of drawing through its discursive virtuality.

Ethos

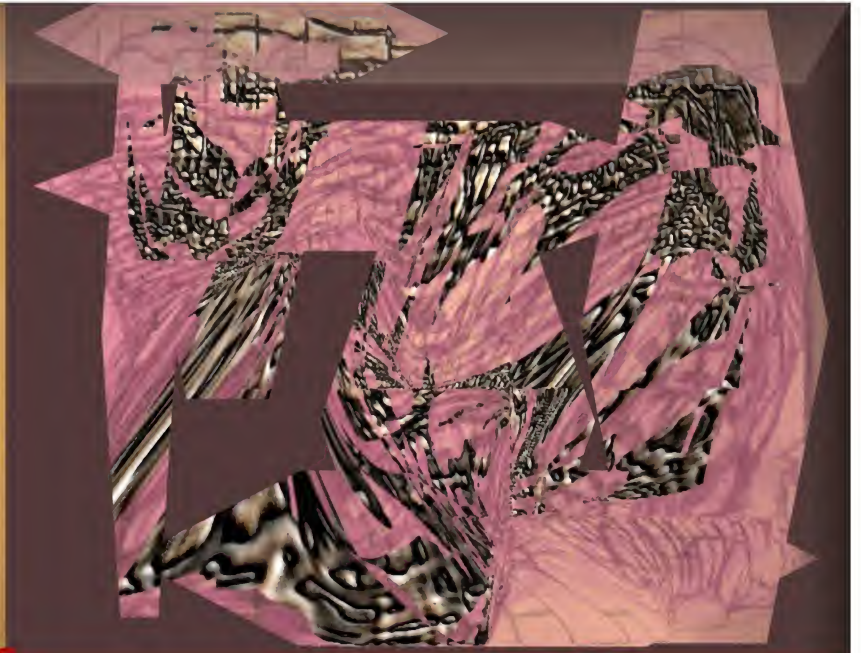
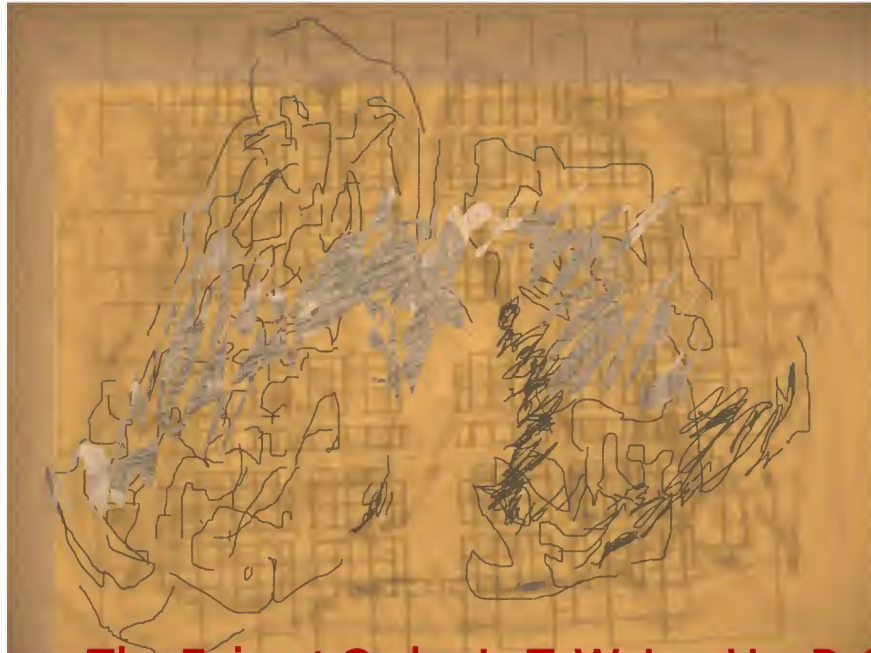
ETHOS

Pathos

PATHOS

Dialectic

DIALECTIC



The Fairest Order In T W I a H o R S

TFOitWiaHoRandoms

The Annotated Dark 4

“the fairest order in the world is a heap of random sweepings...”

This is the startling innovation of the introduction of chance into Greek pre philosophy (pre-philosophic in the sense of discourse over dialectic) – intimated in the structure of ‘the fates’ holding the Gods to their whim... Badiou notes the interest of Heraclitus in the “non-relational” i.e. and order of fire is superseded by earth, that by water, these by mental cognition and this by social relations (my addendum – drawing on Khan) ... Wong also points to another pre-Socratic- Democritus forming his idea of atoms away from any atomization of concept: rather he posited that atoms grouped along diagonal and arbitrary orders to create form- (in this he carries the echo of the Orphic perception that creatures were embryonic and passed through each other’s forms in their genesis- thus a concept of reincarnation adduced) the diagonals also give some reference to the Greek conception of the angles as being gods, i.e. the angle of the golden section and derivatives or variations that alter the angle, as in a top spinning...

Upon this basis (random sweepings) Heidegger worked to state being as a “throwness” Nietzsche approached “philosophy with a hammer”, and Lacan worked to break the fixed gaze of over-determinations by substituting a chain of signifiers and accepting the subconscious as the formative agency rather than a signifier only. All in all Deleuze had a fairly simple resolution towards recognizing creativity as a morphogenic morphology , i.e. metatropic or as Heidegger put it the” being of being as being.”

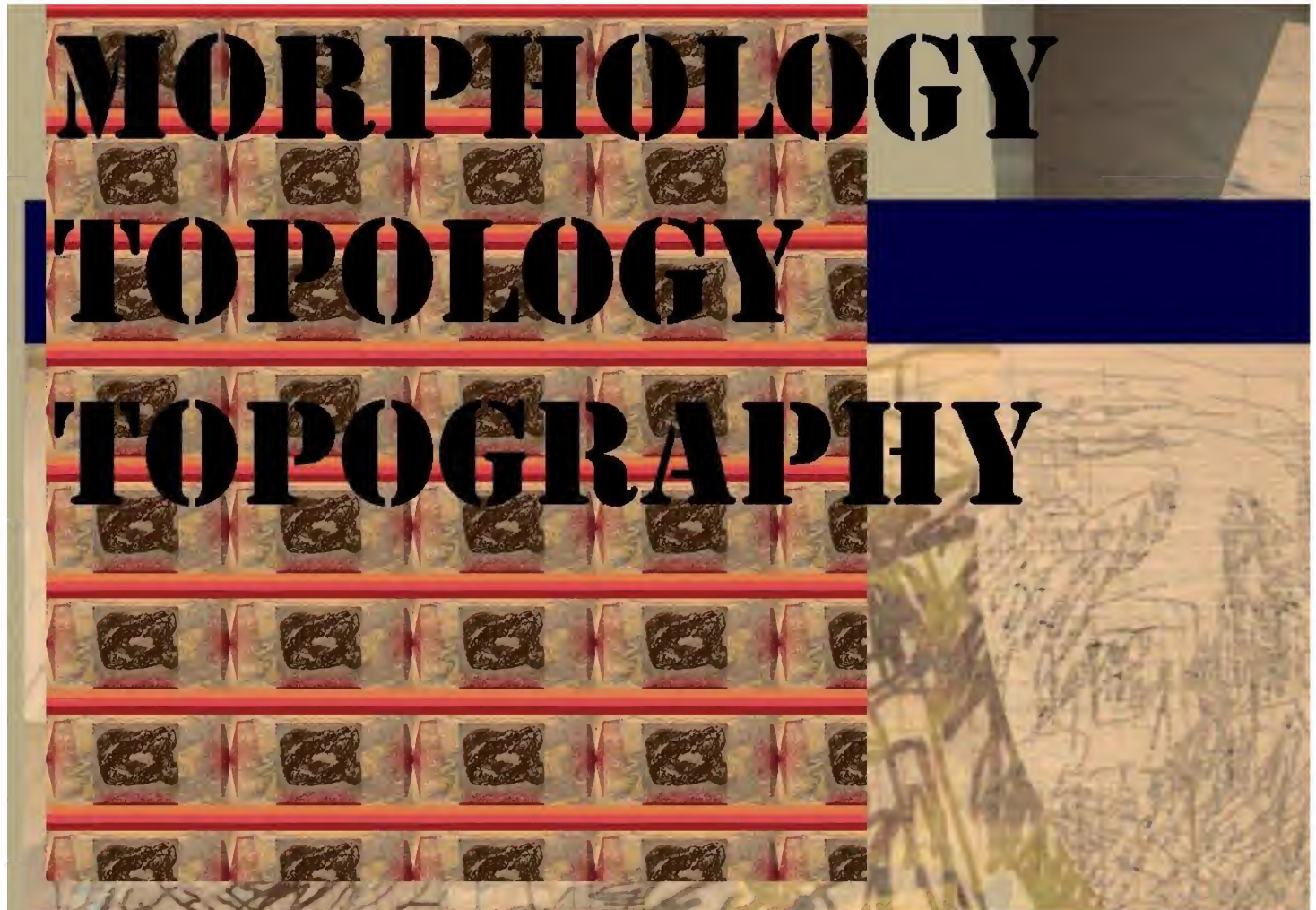


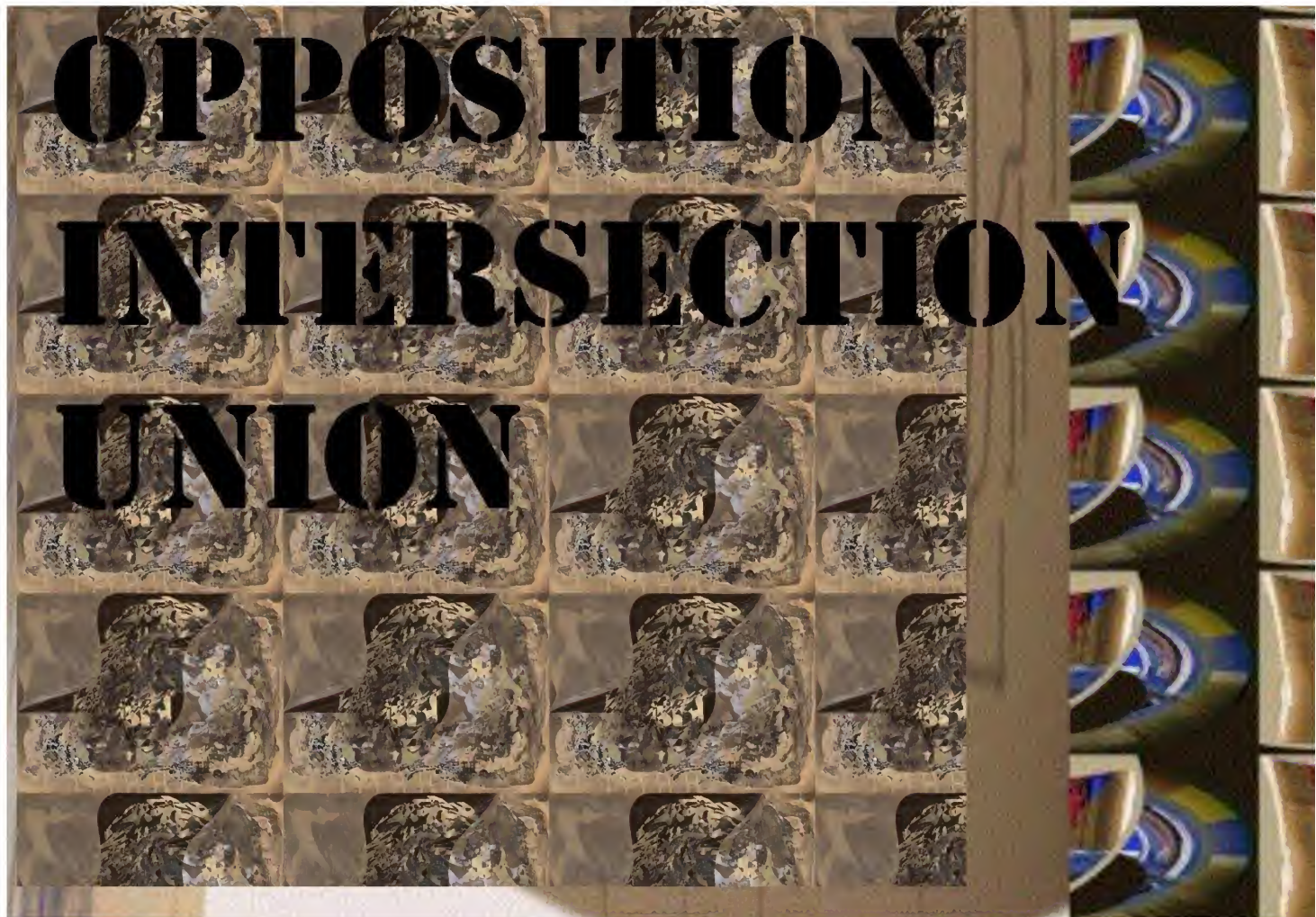






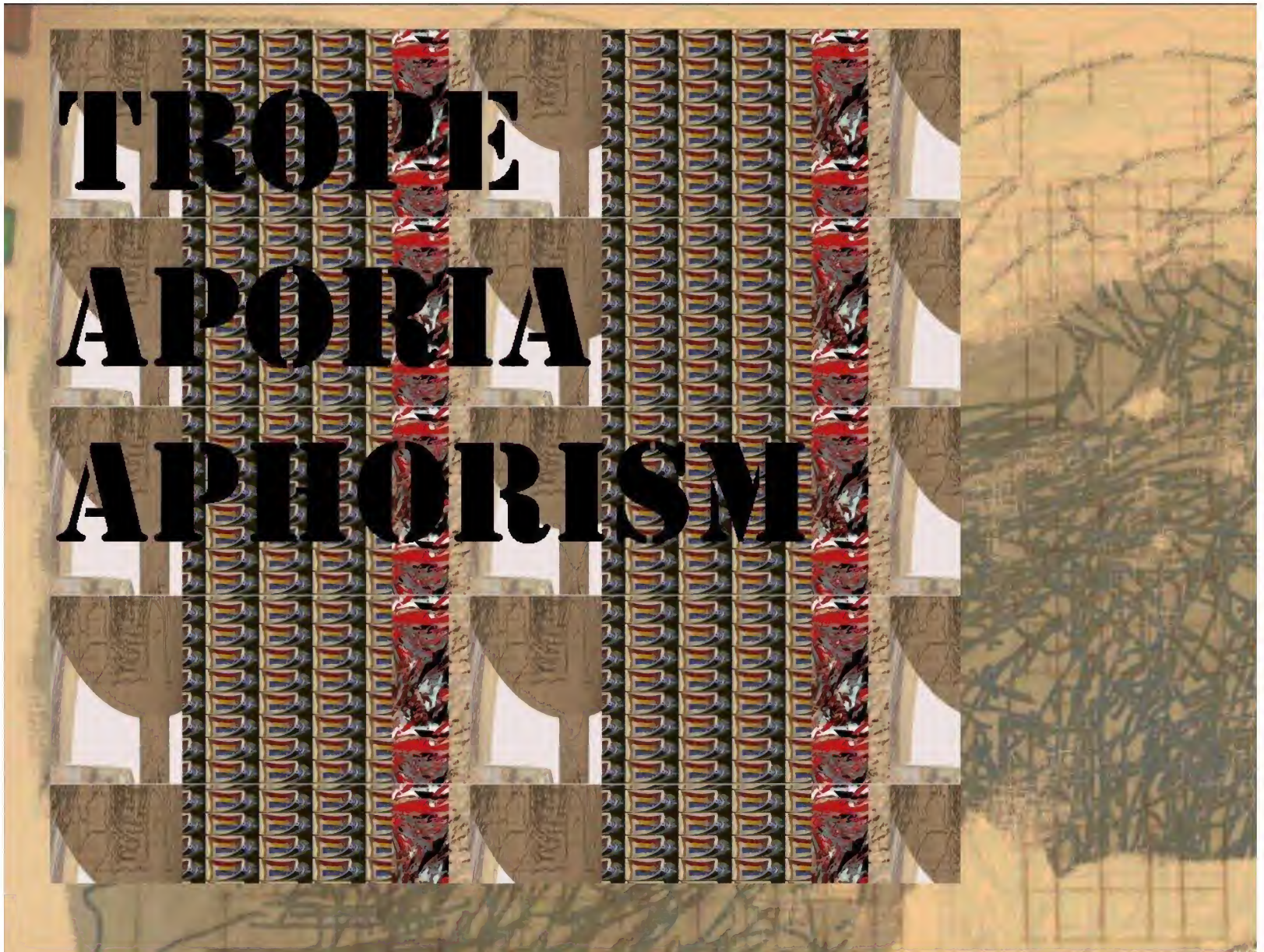






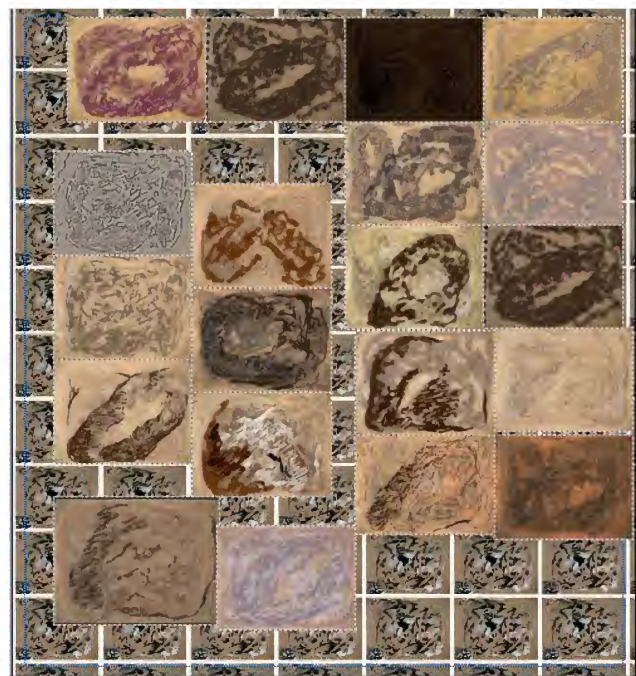


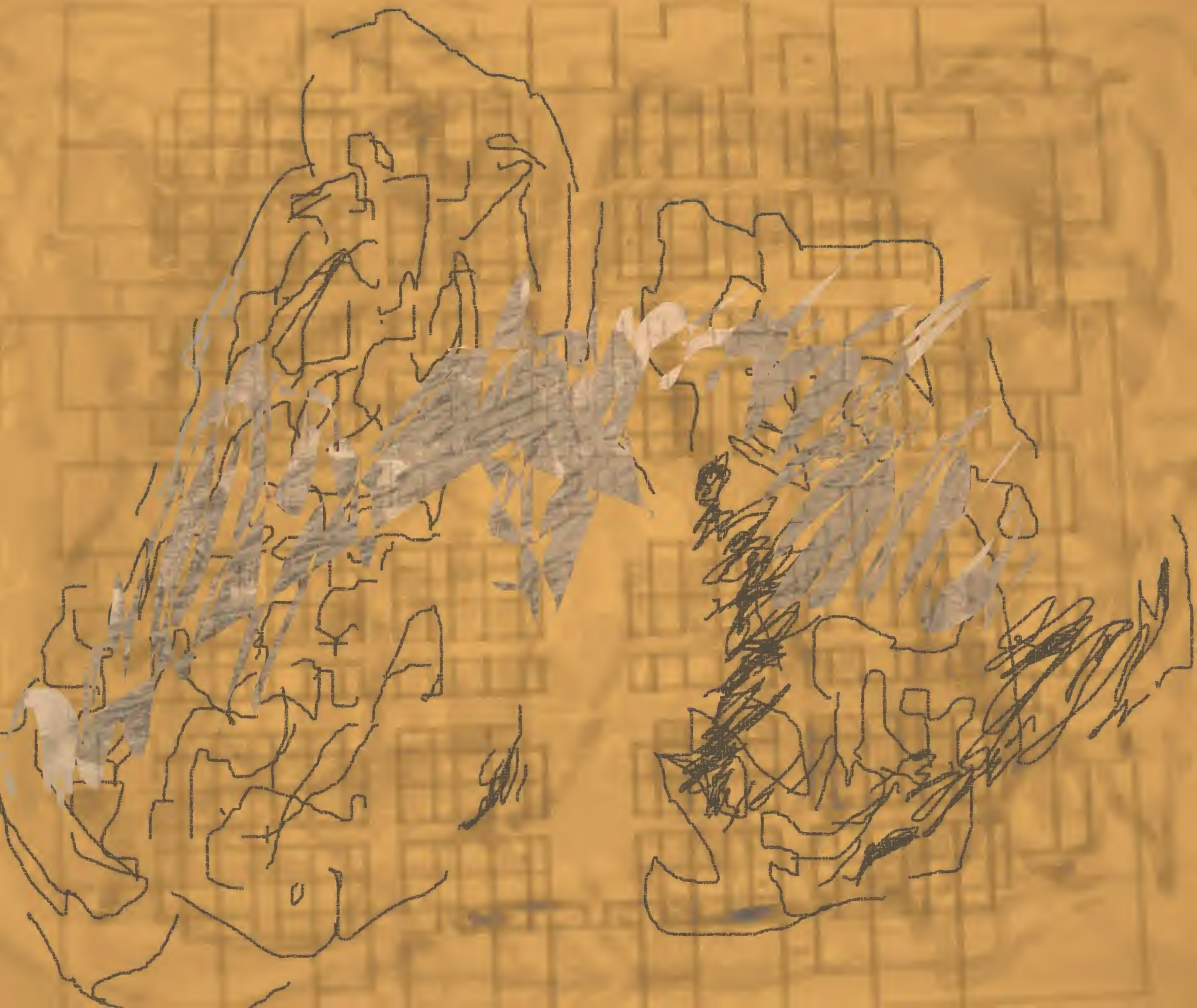
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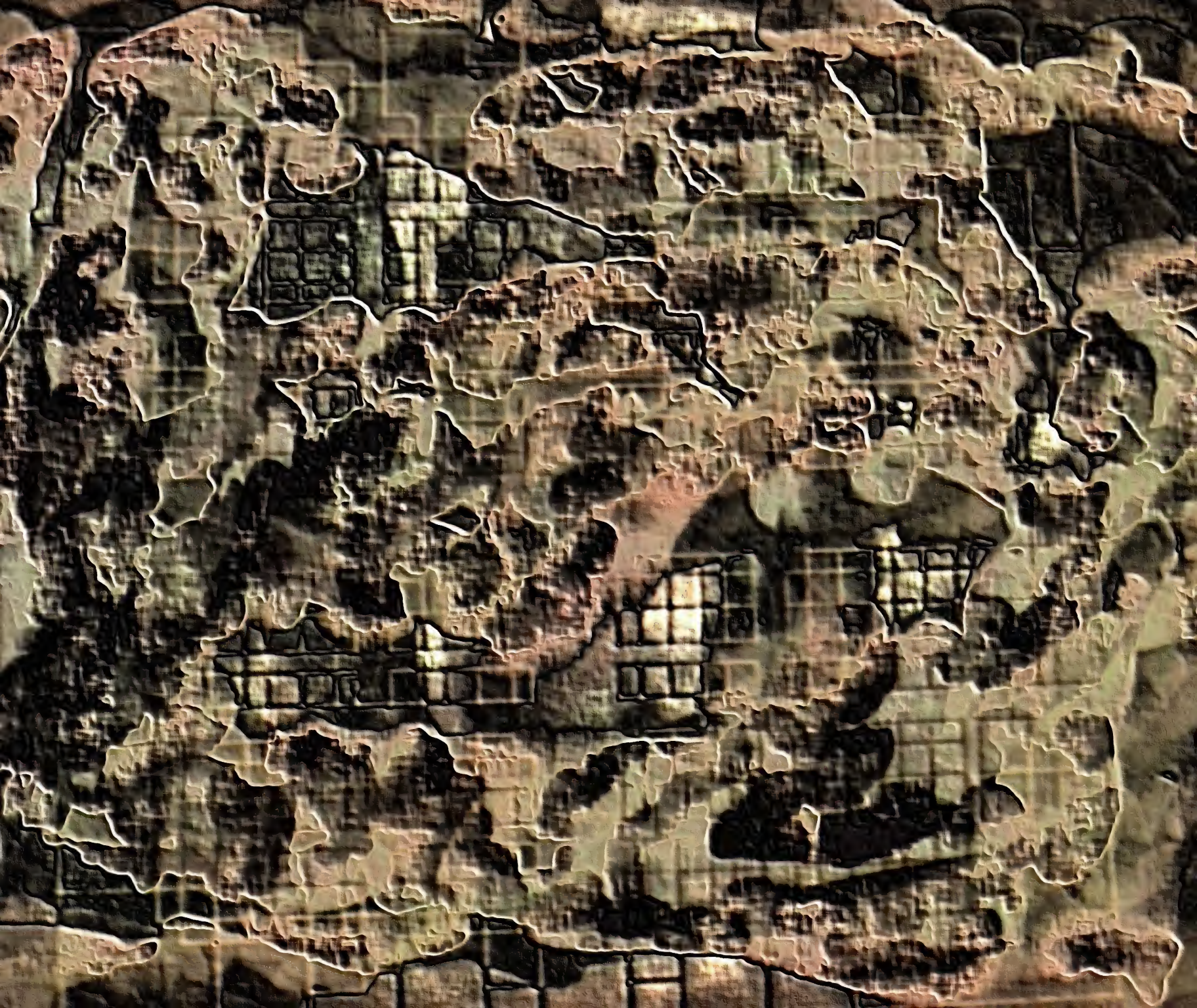
ISSUES PRAGMATICS PROJECTS



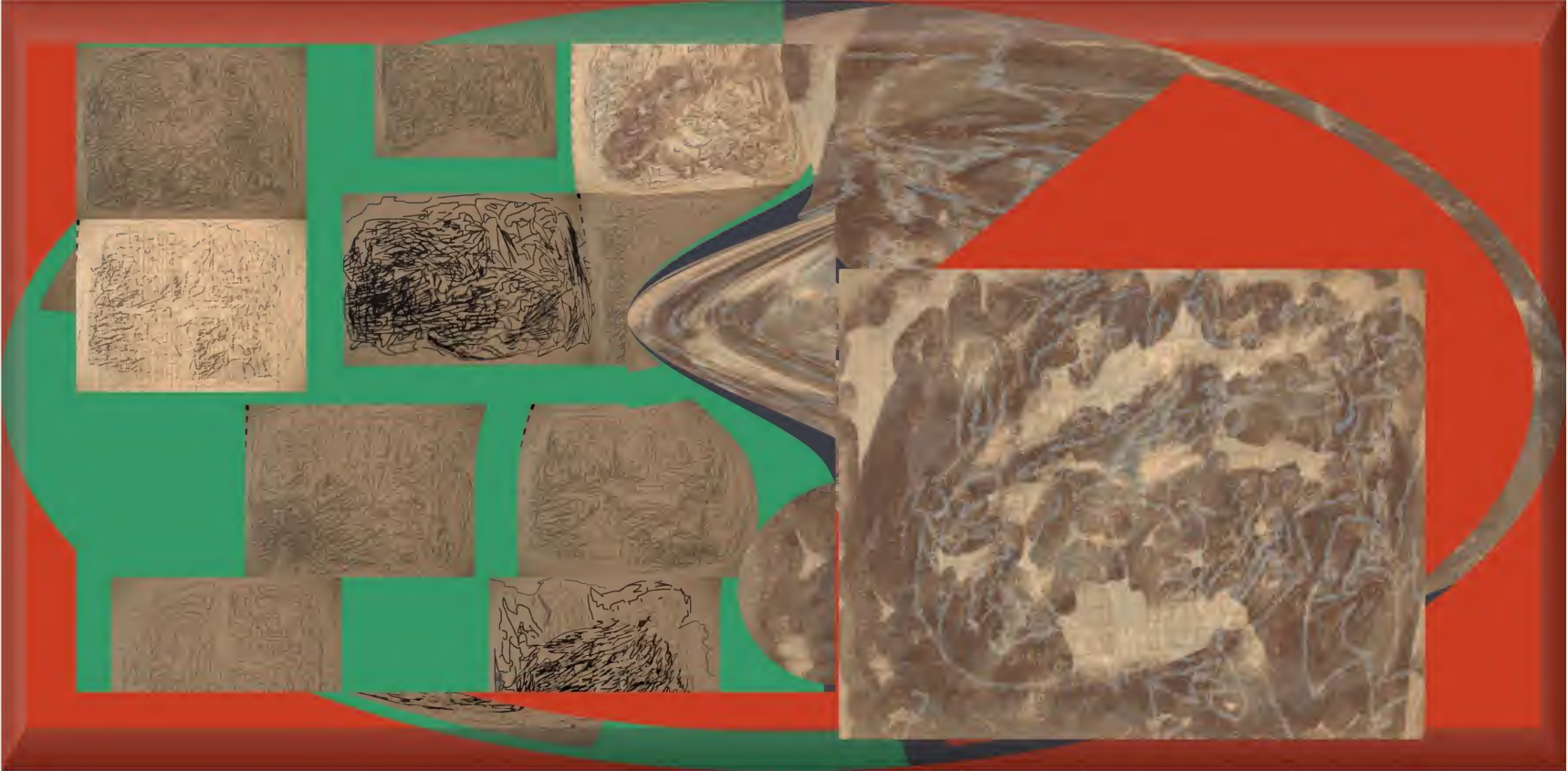




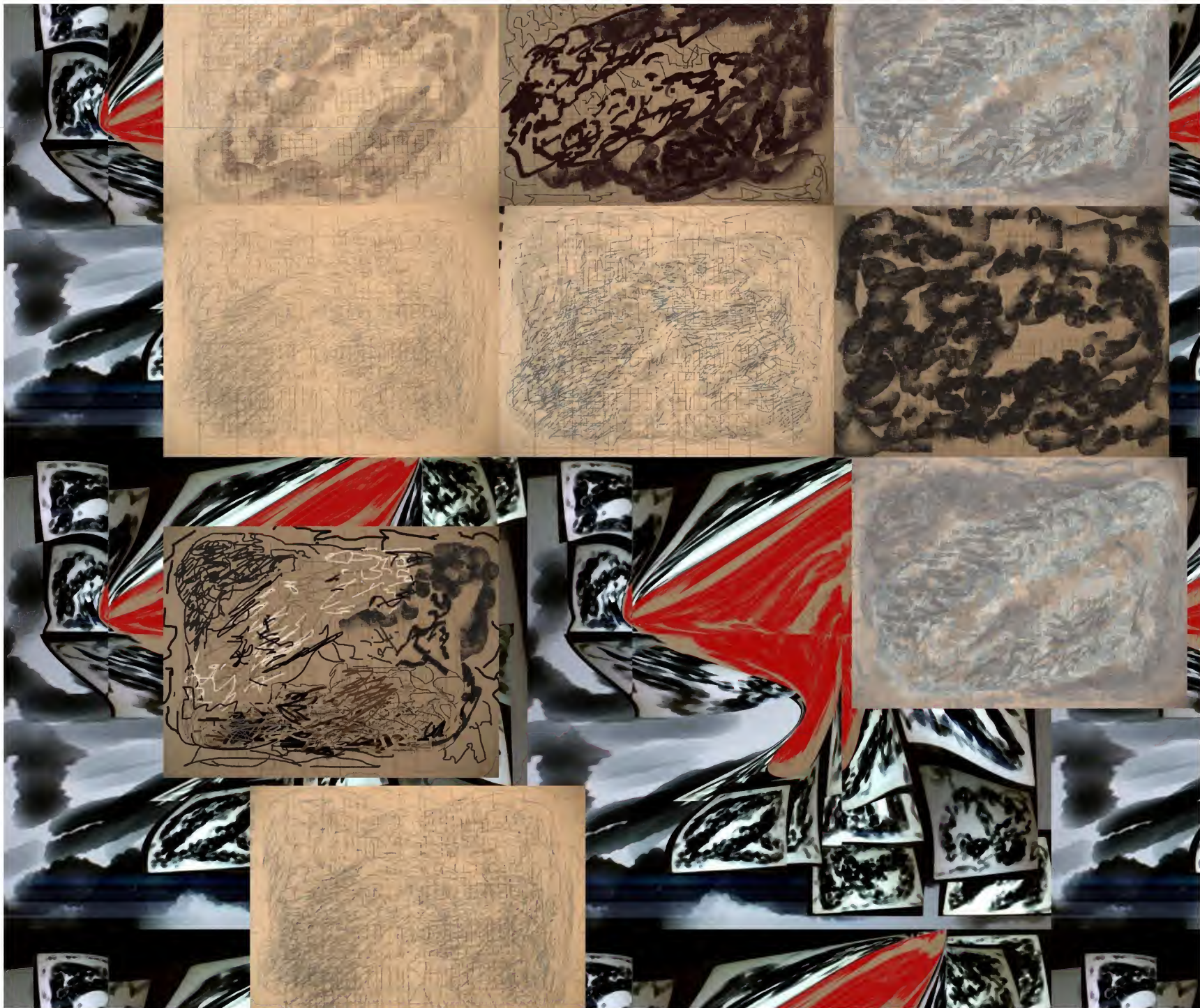


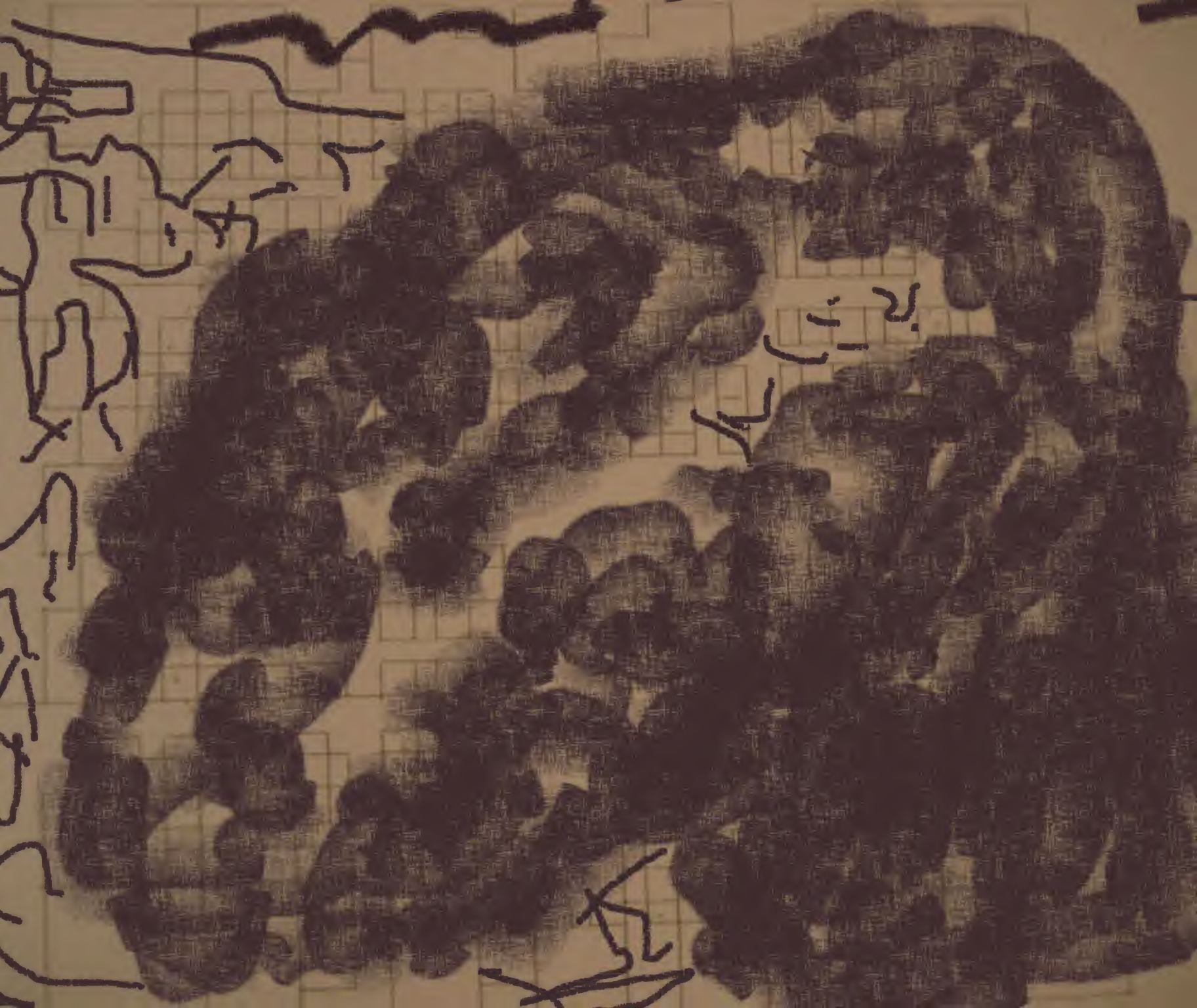




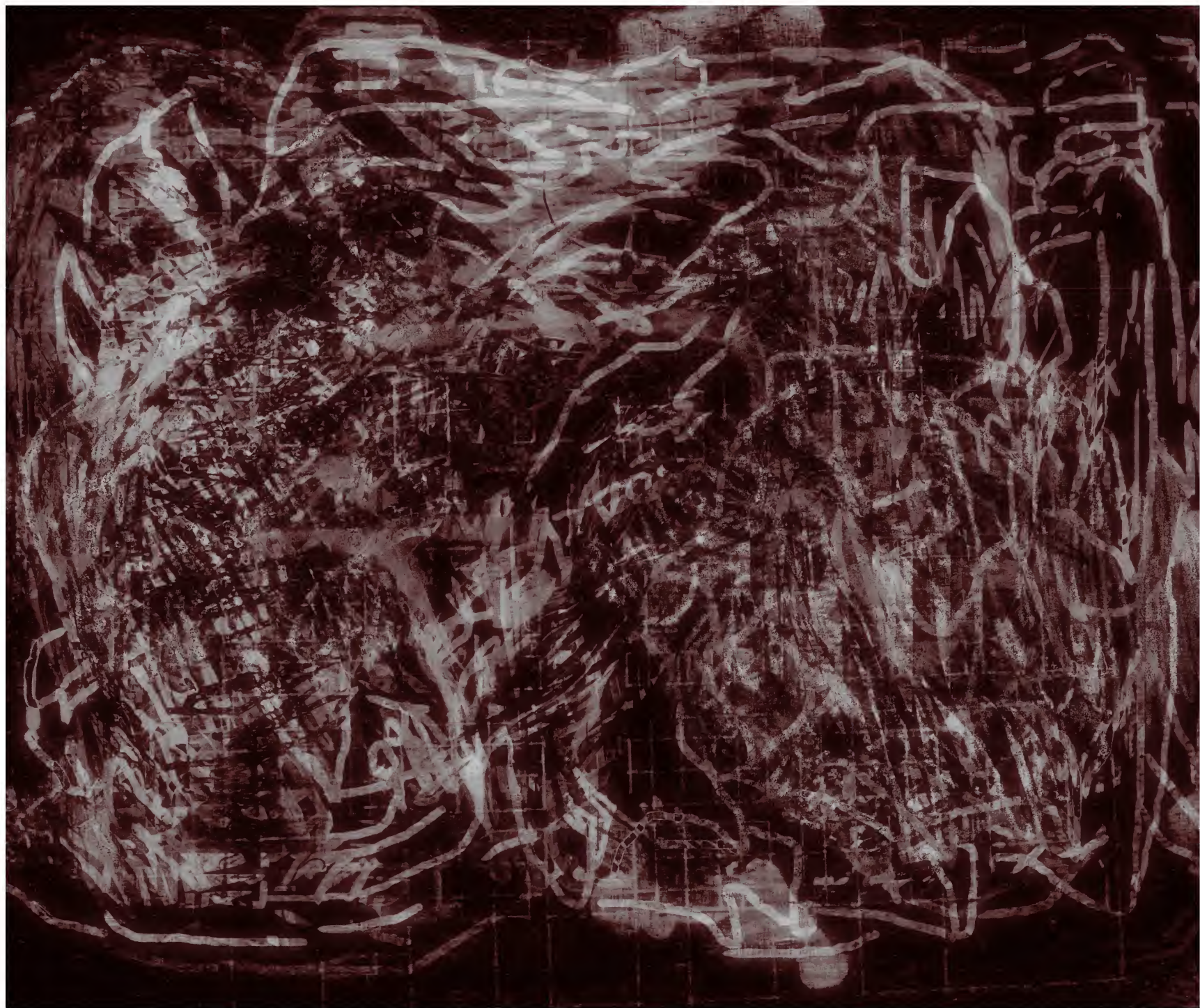


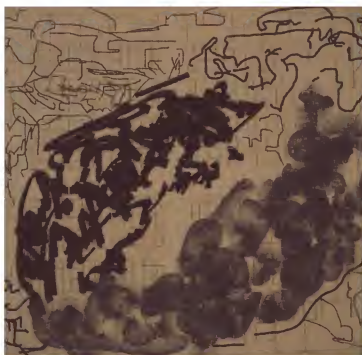
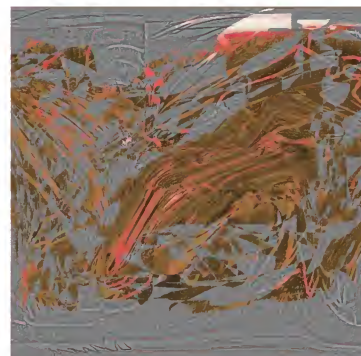
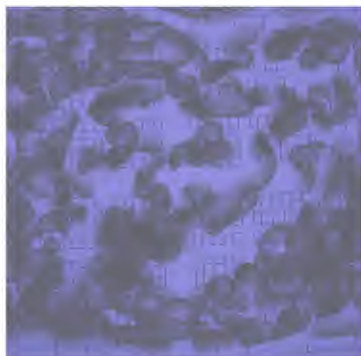
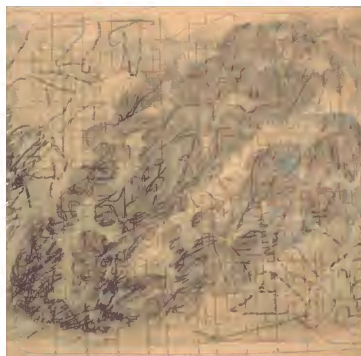




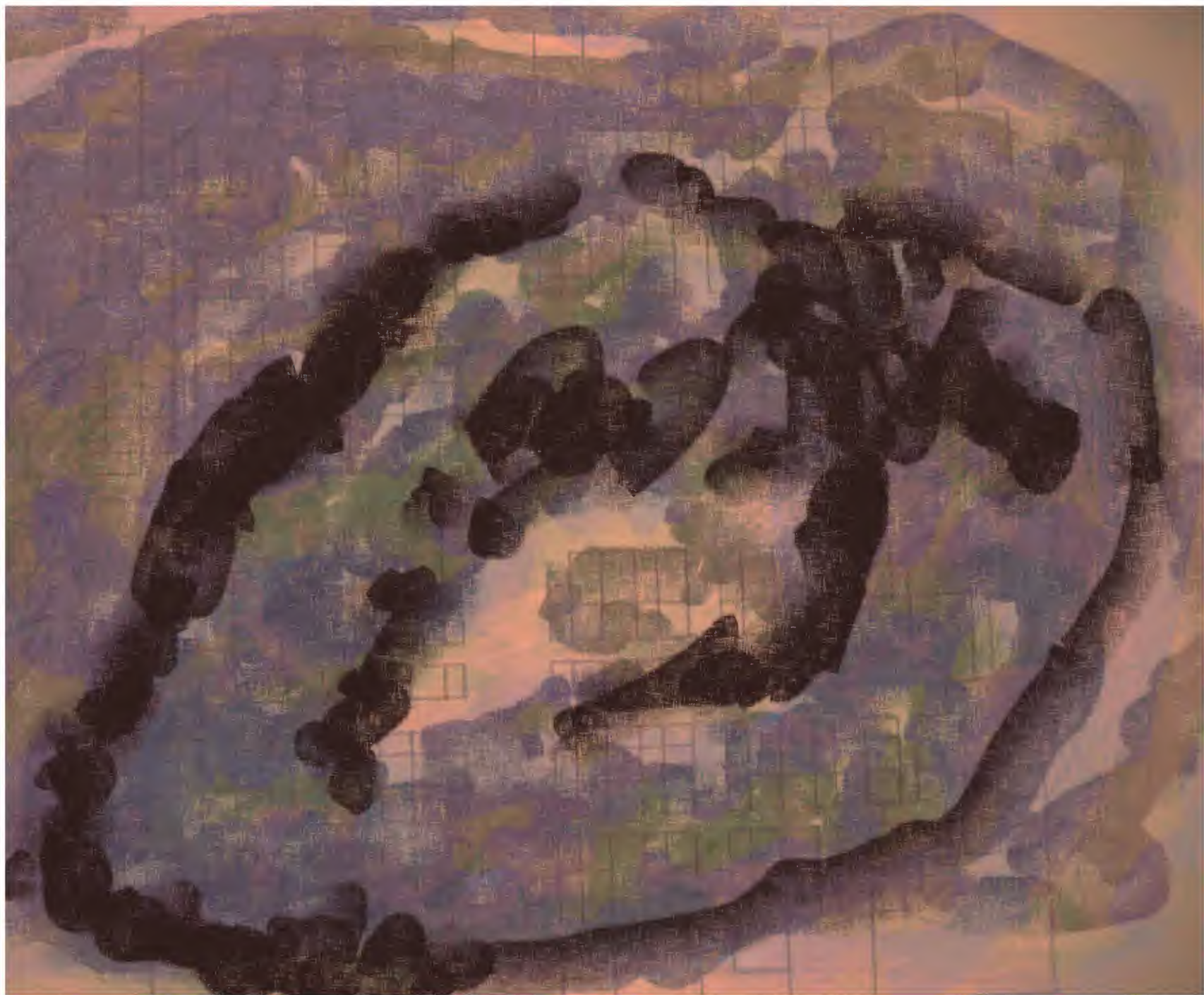




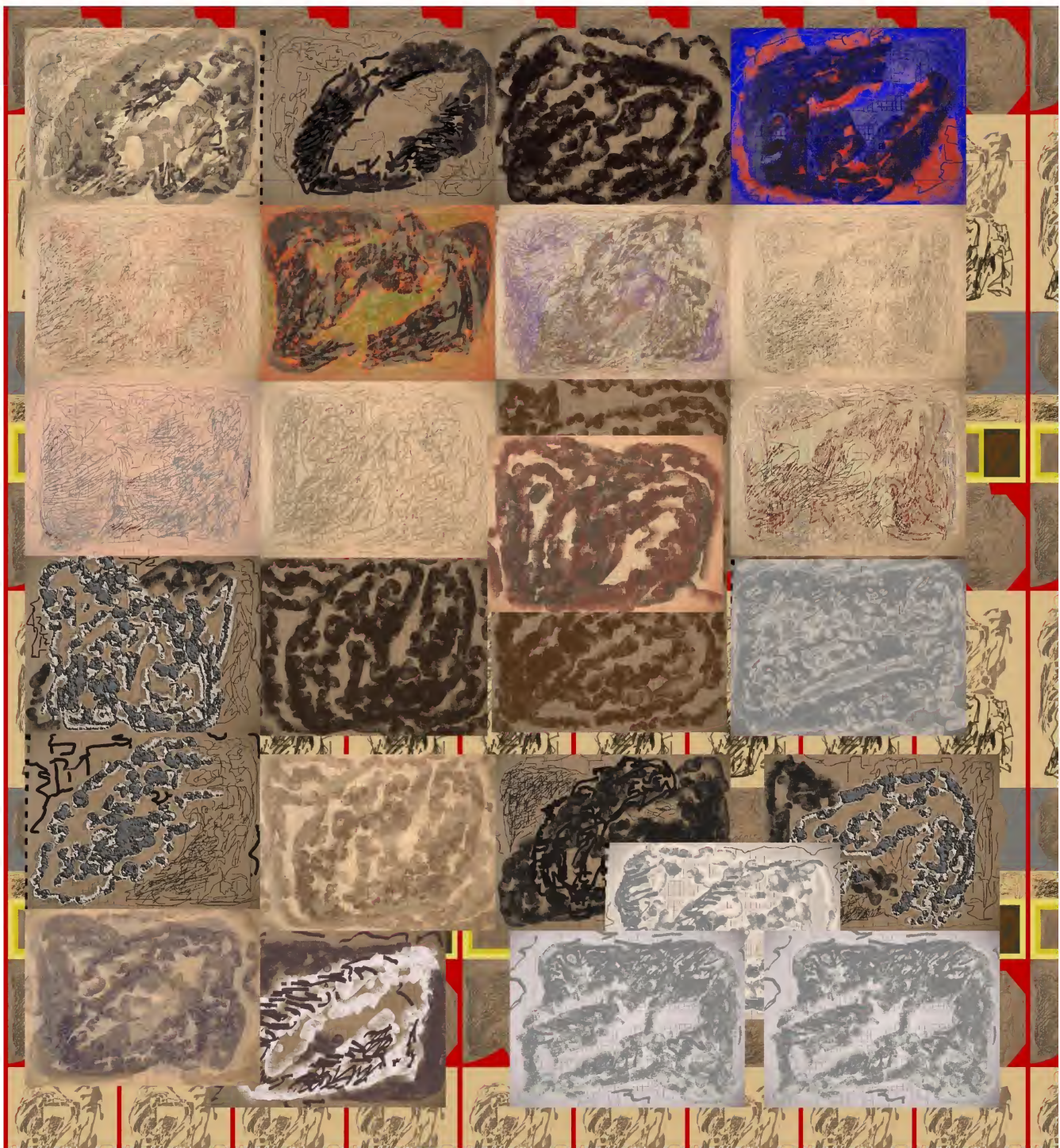


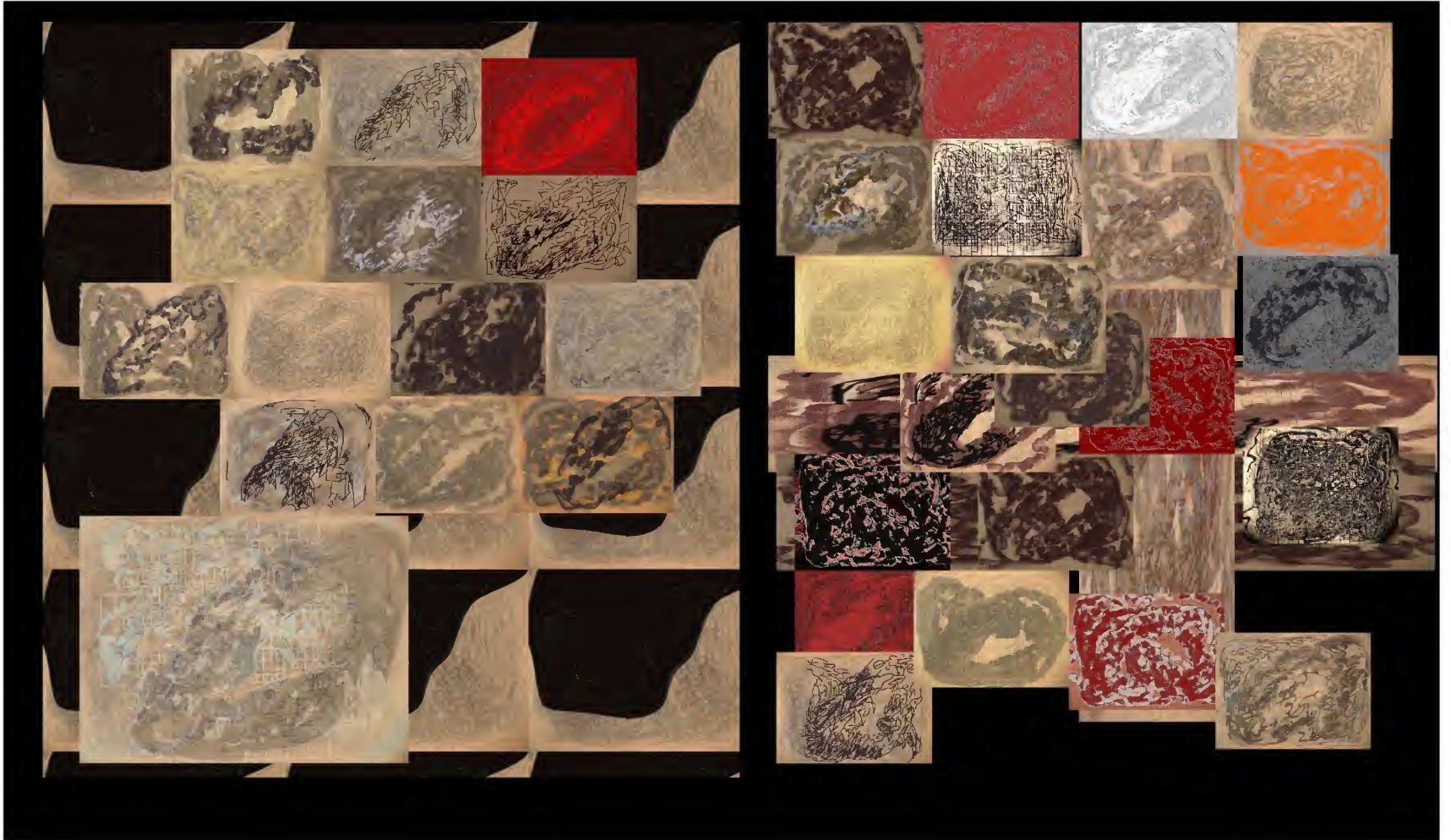


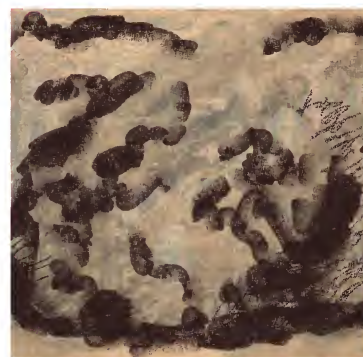
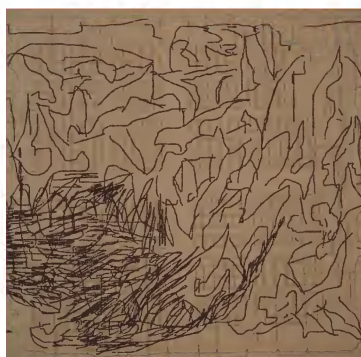
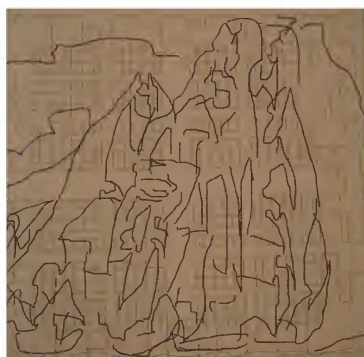
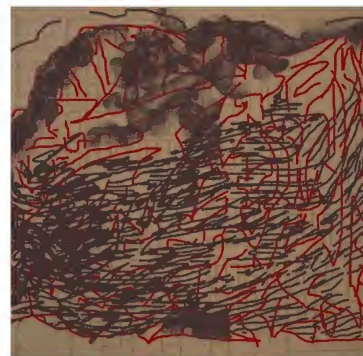
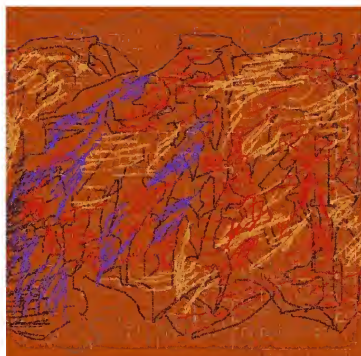
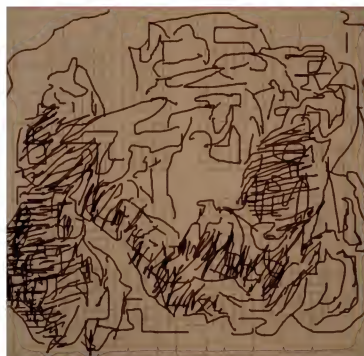
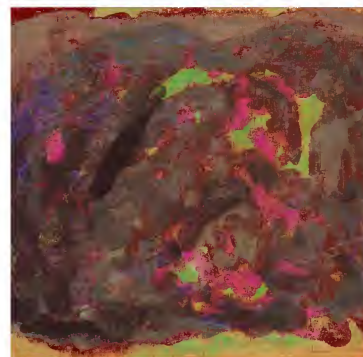


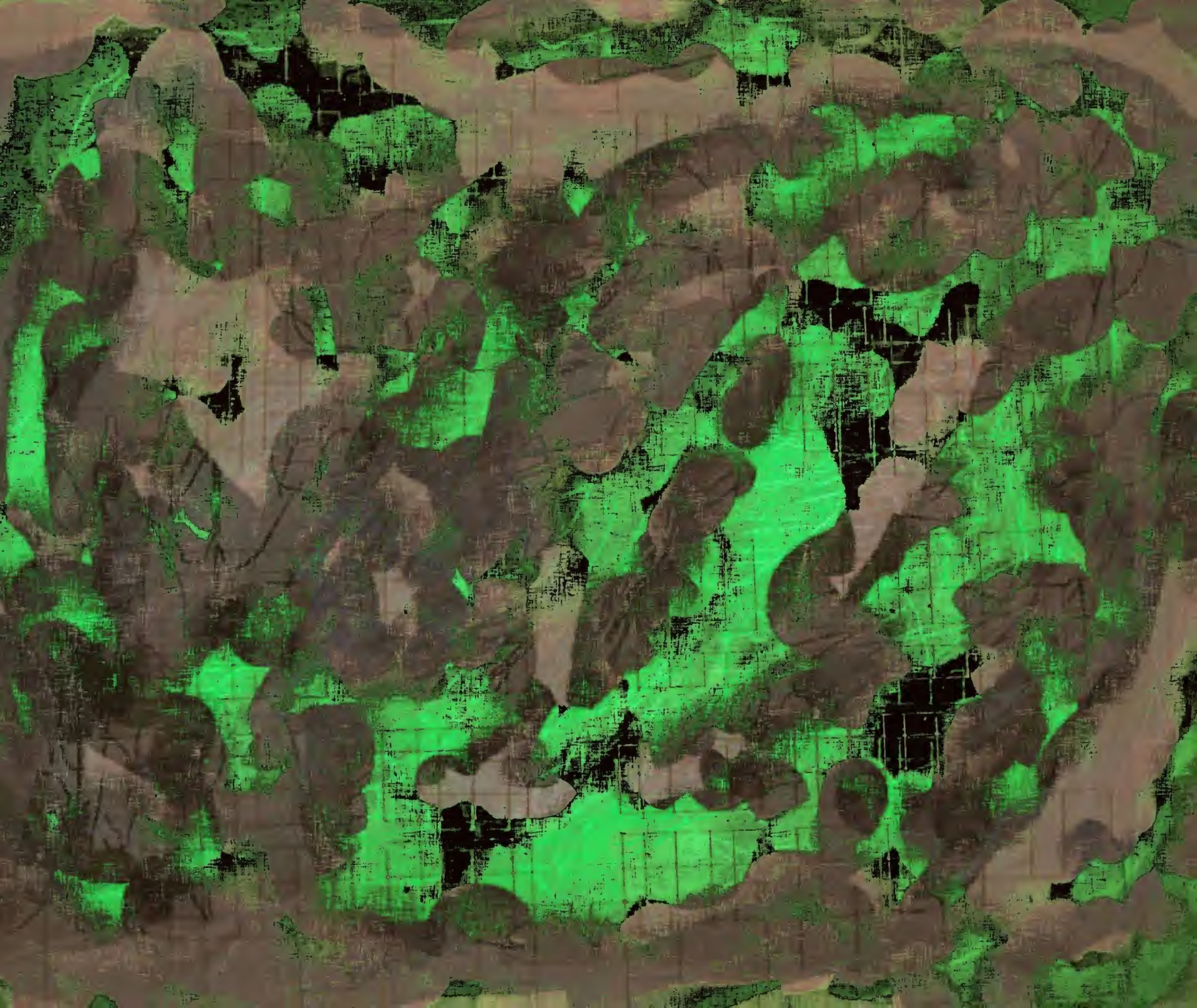


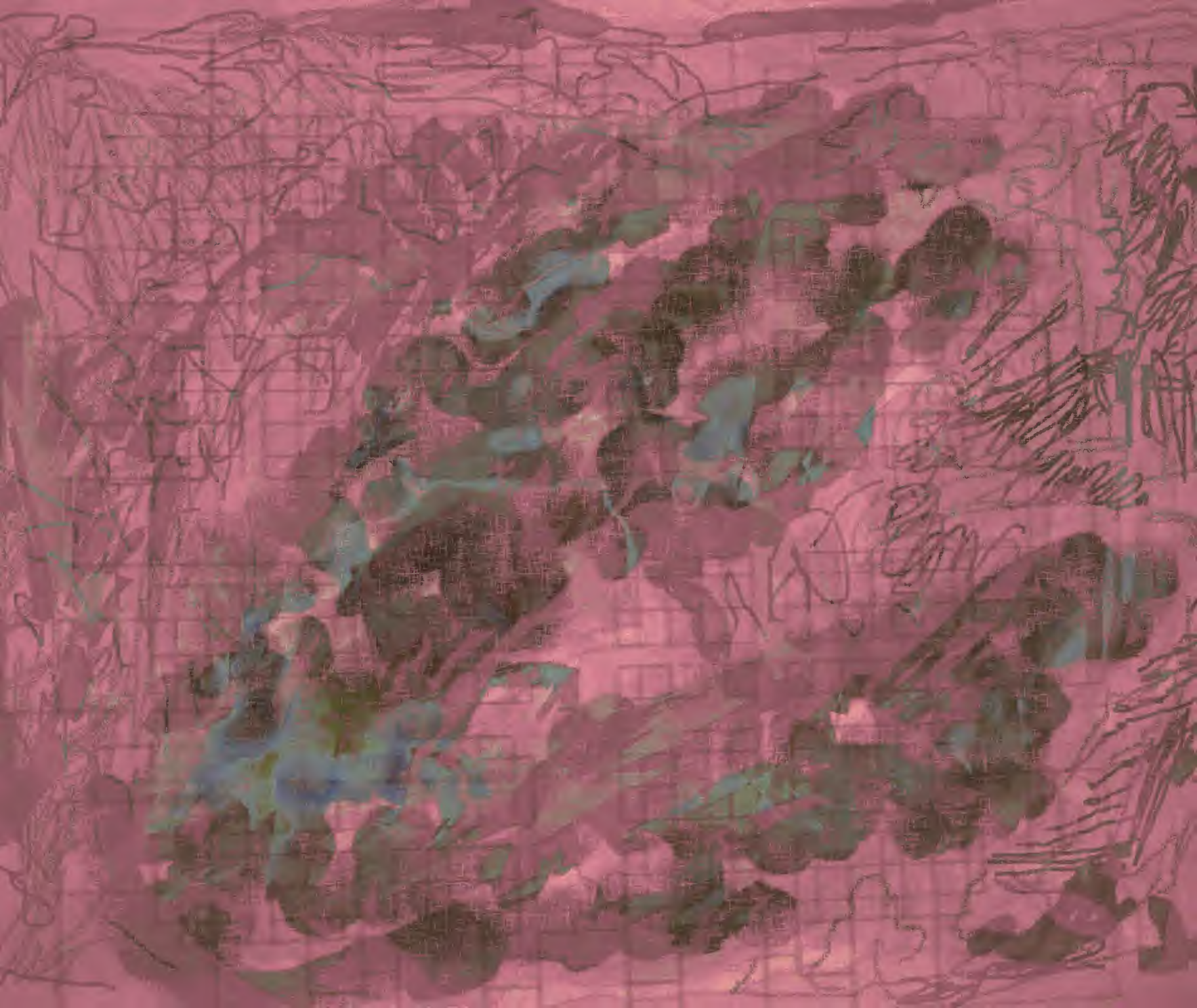




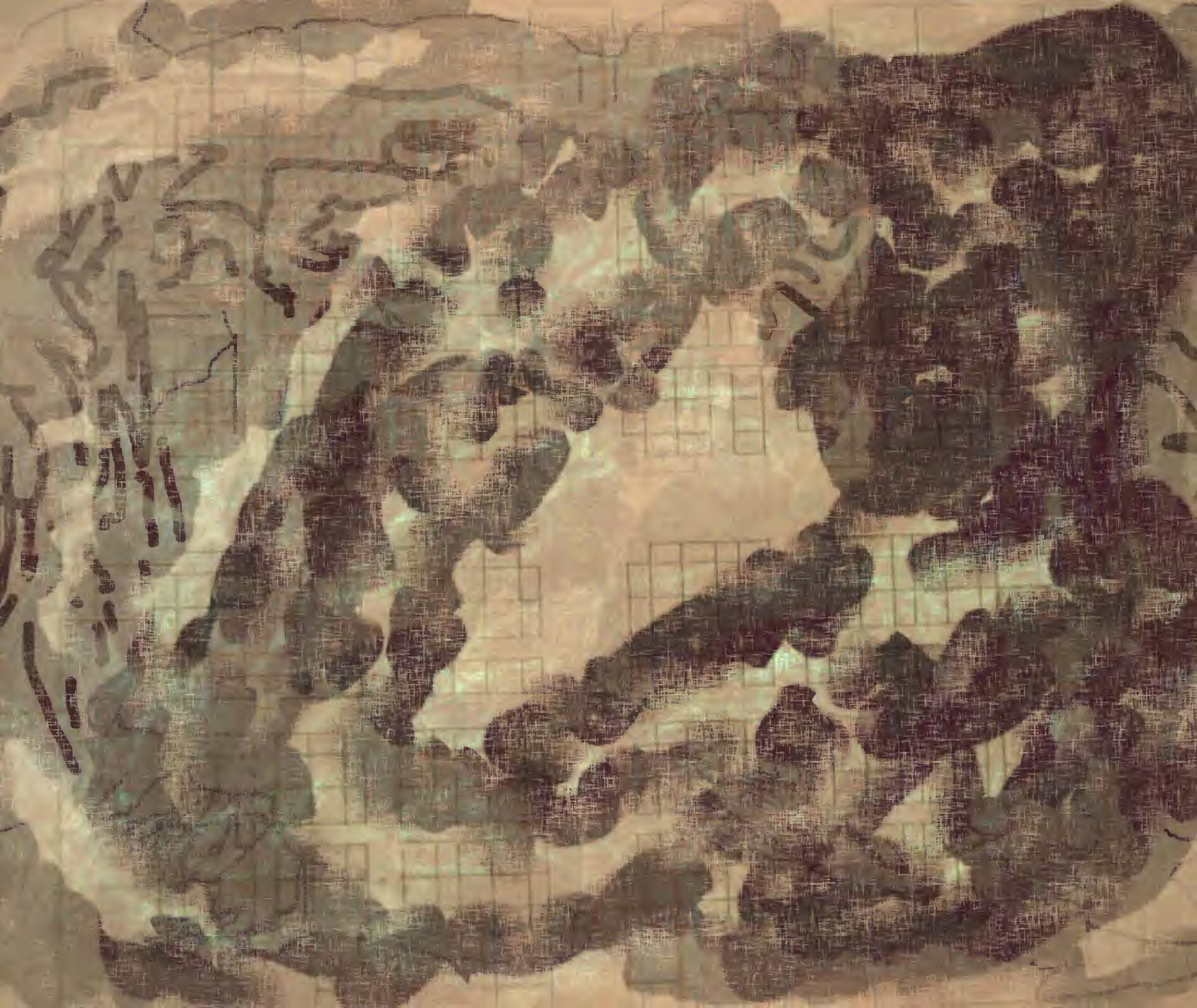


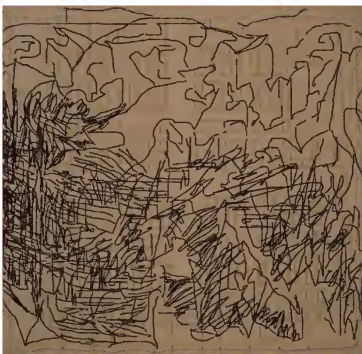
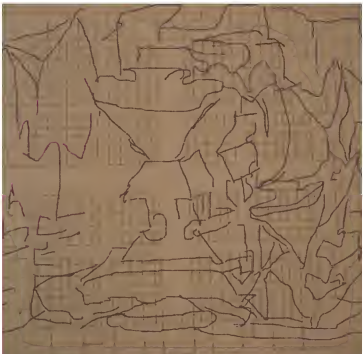
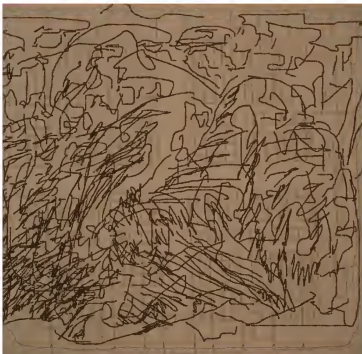
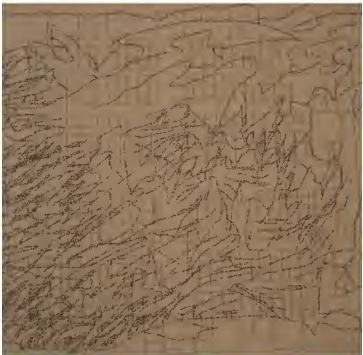
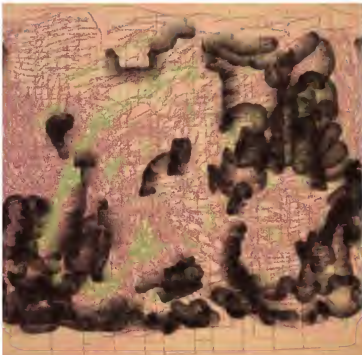






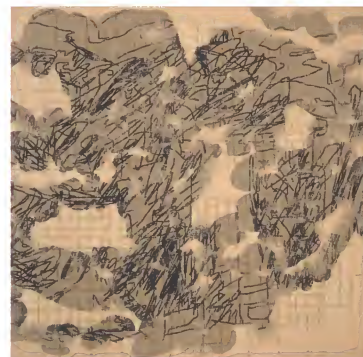
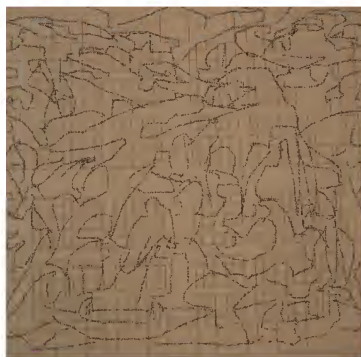
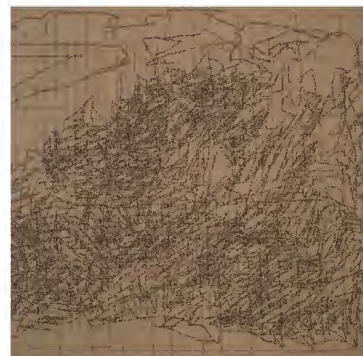
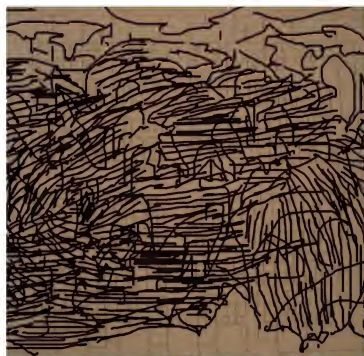
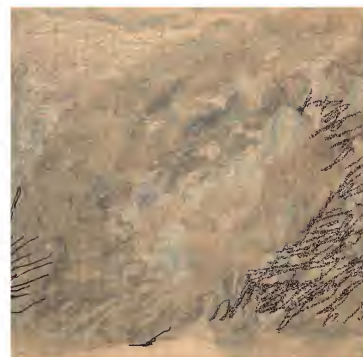
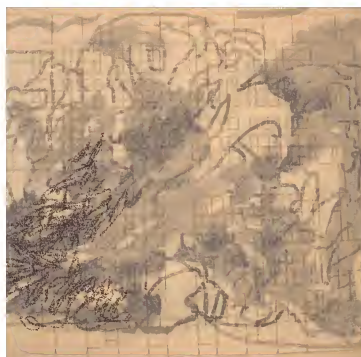


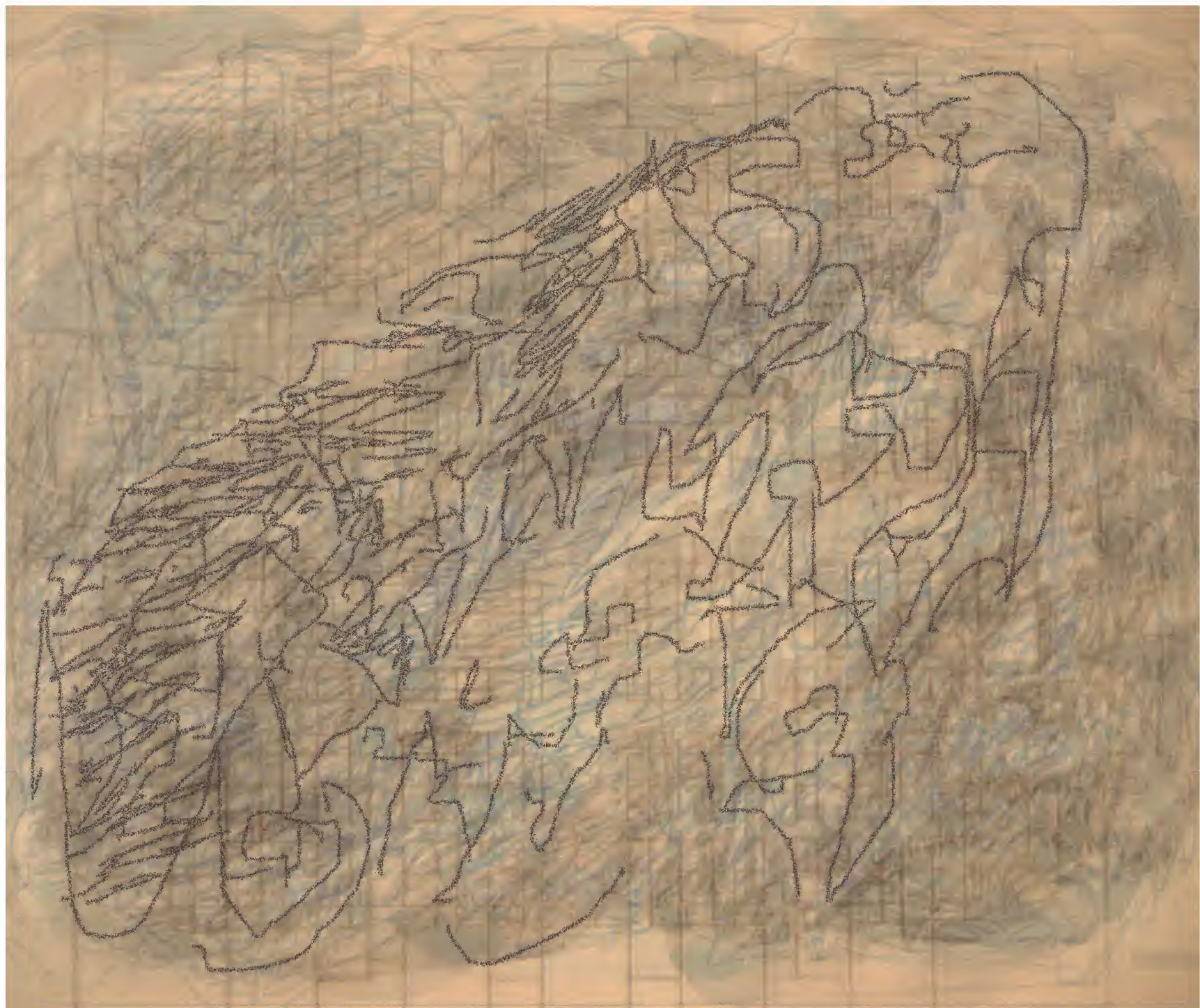


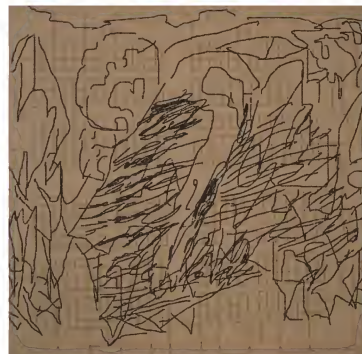
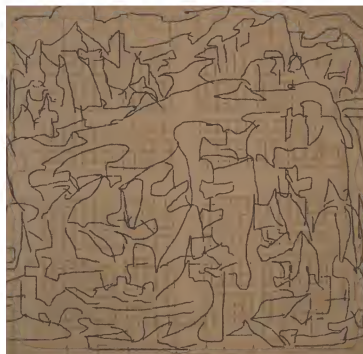
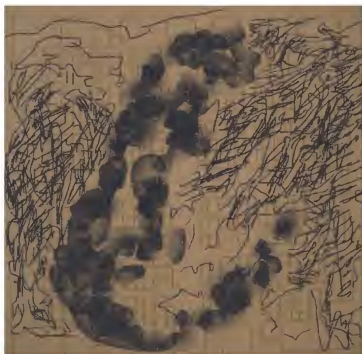
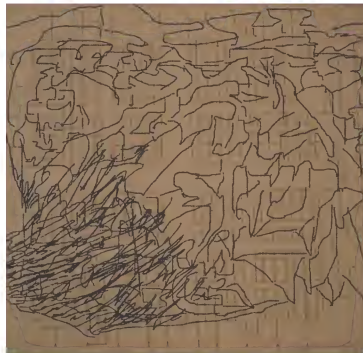
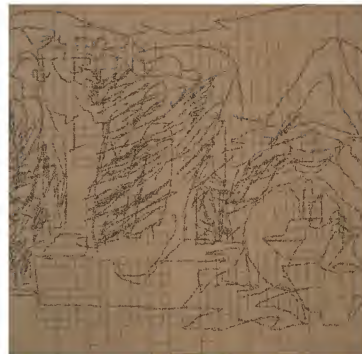
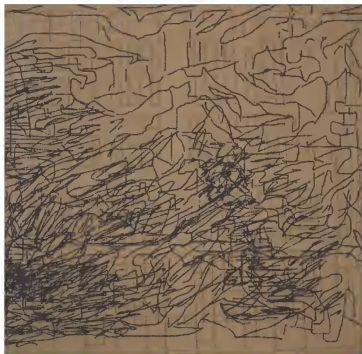


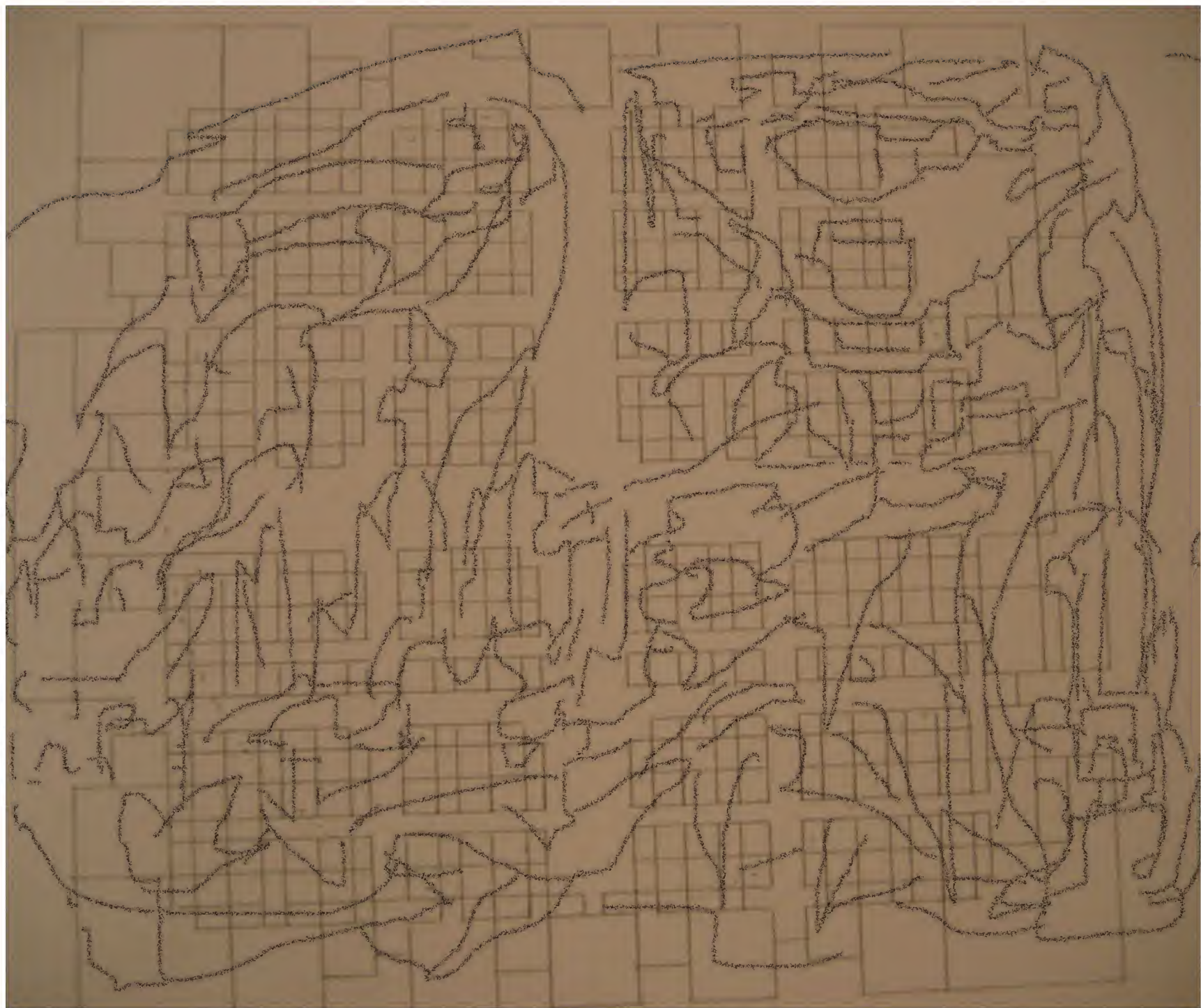




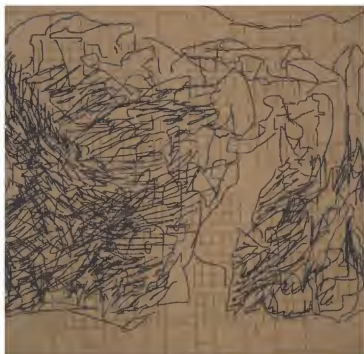
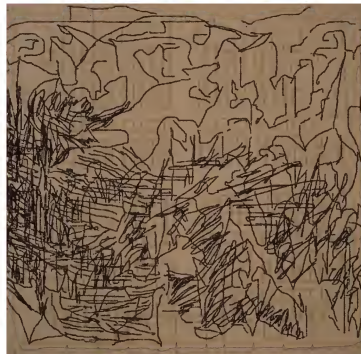
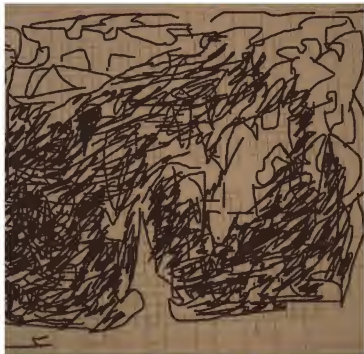
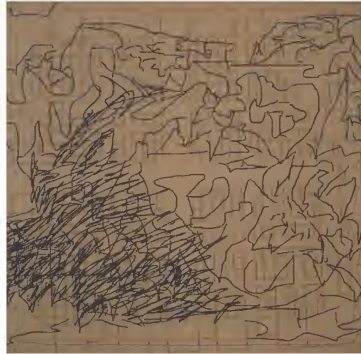
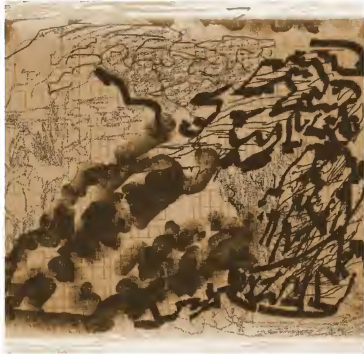


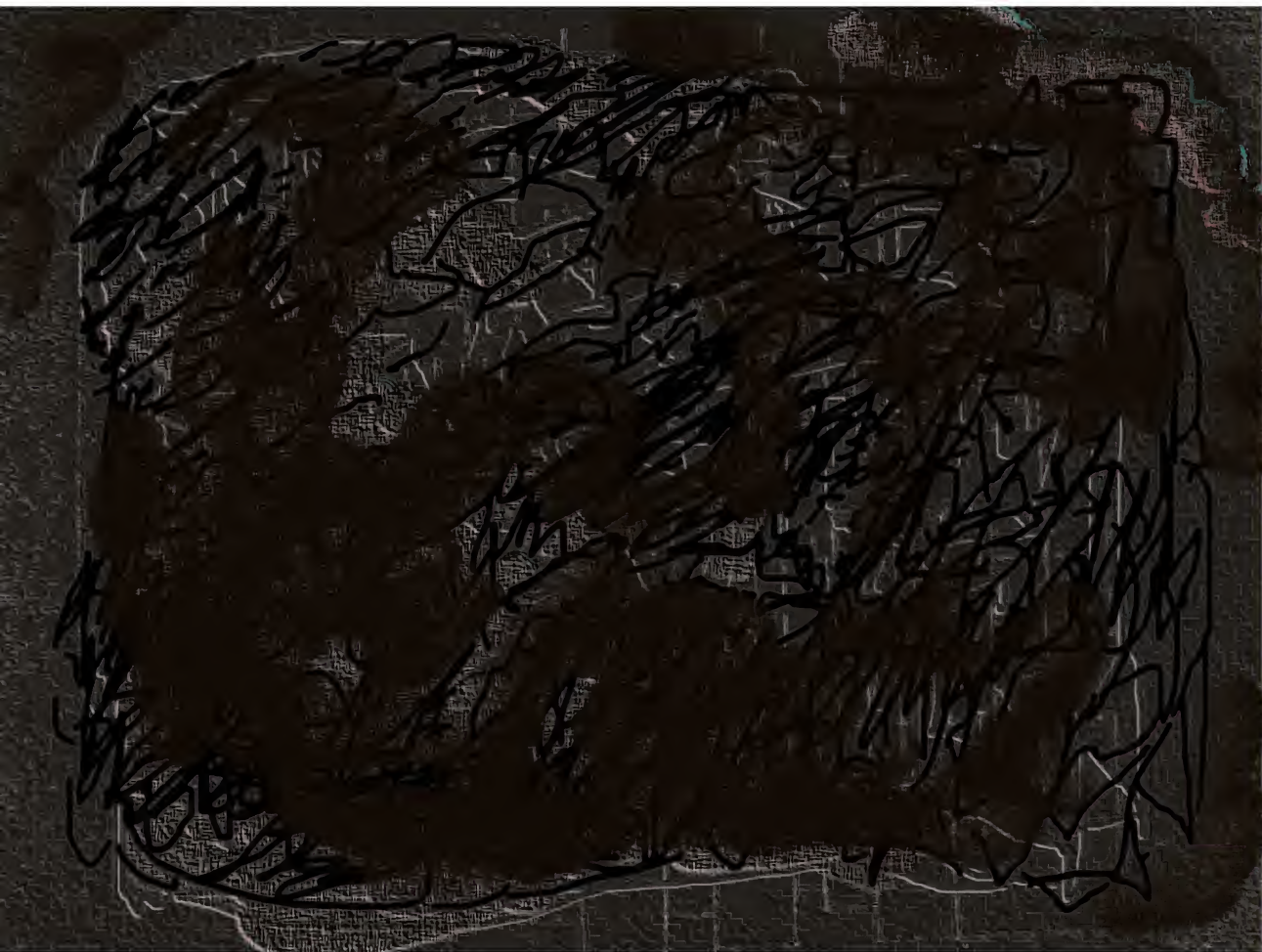


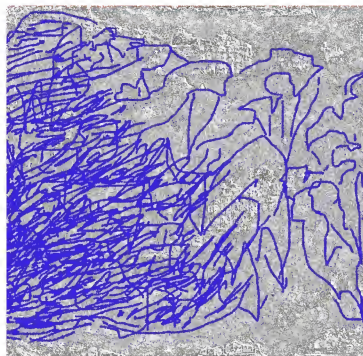
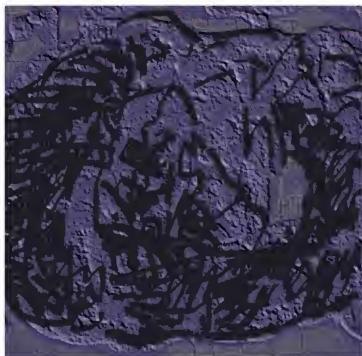
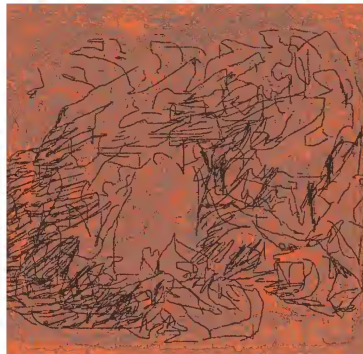
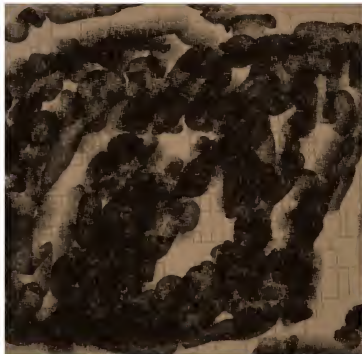
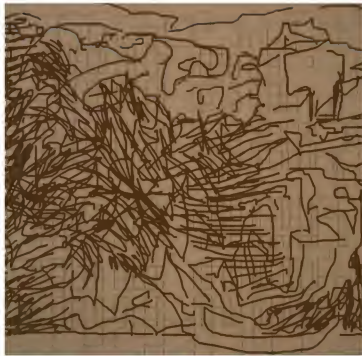




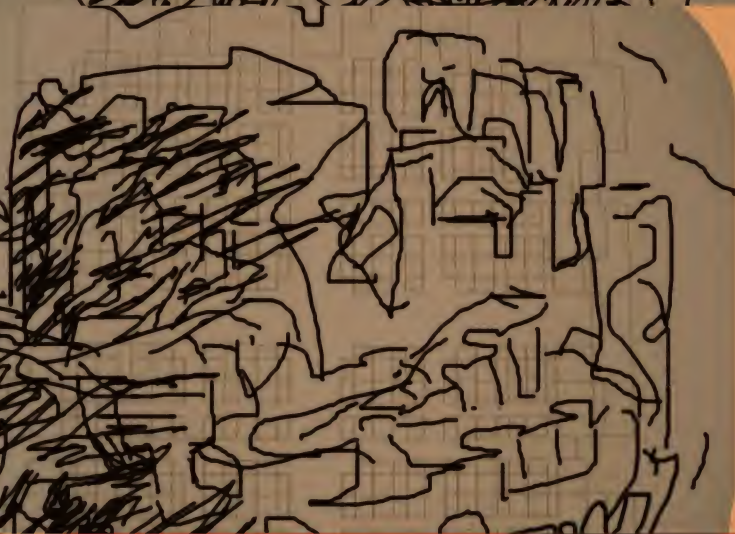
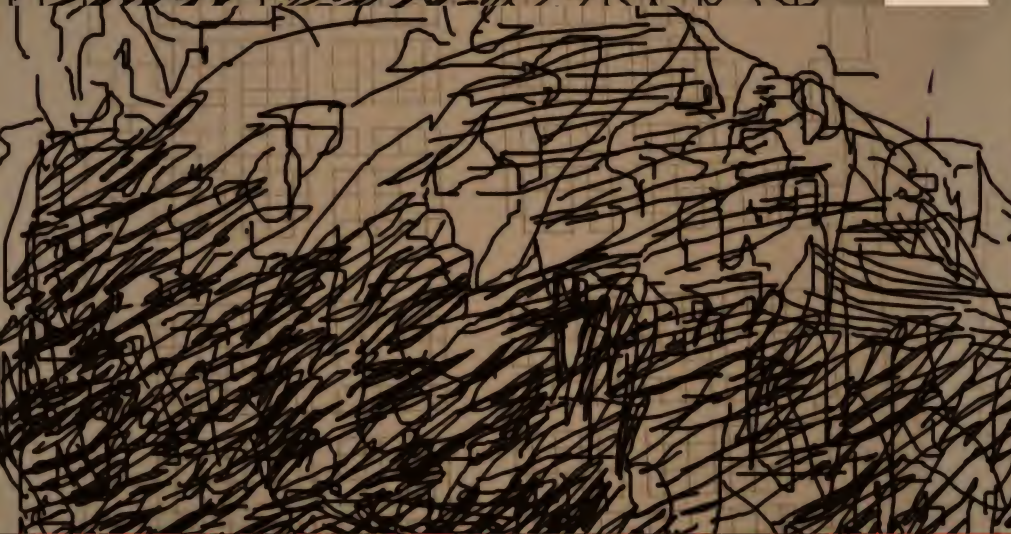
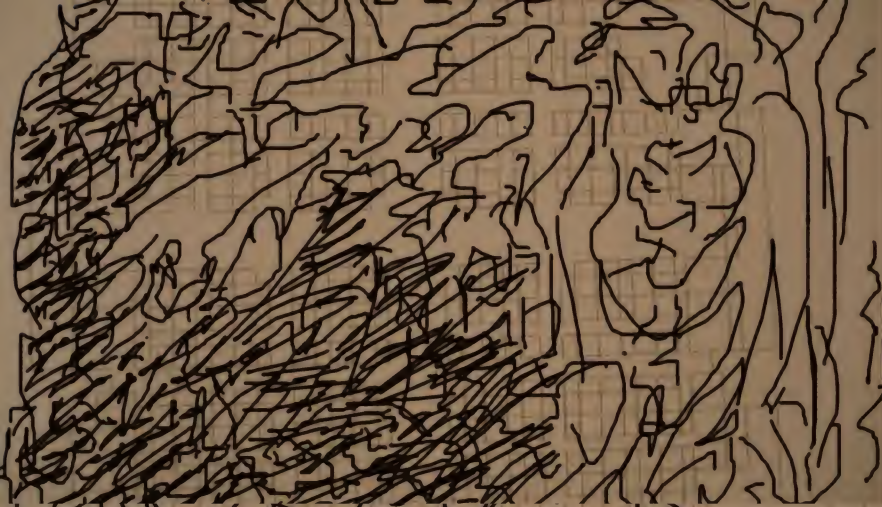


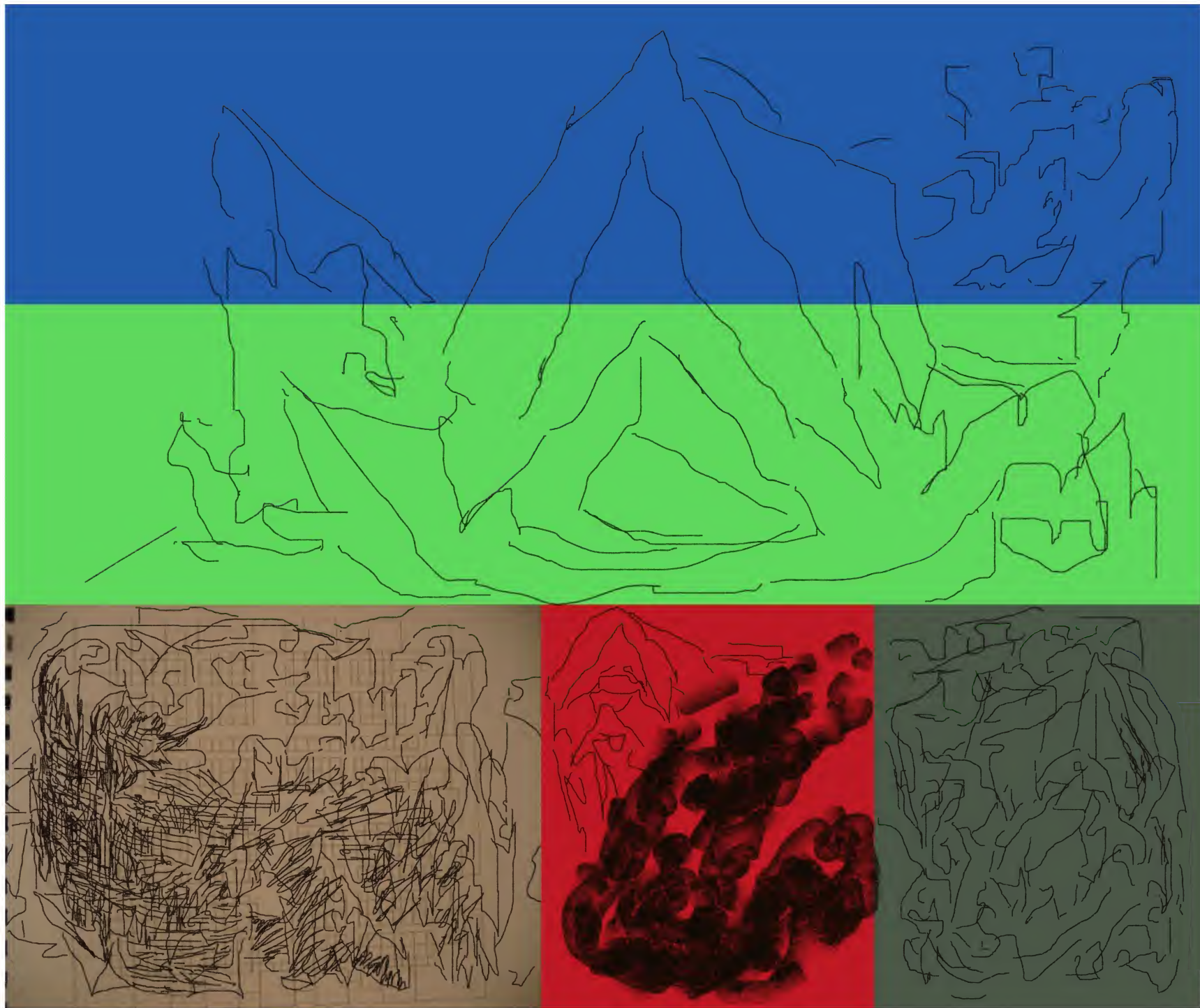






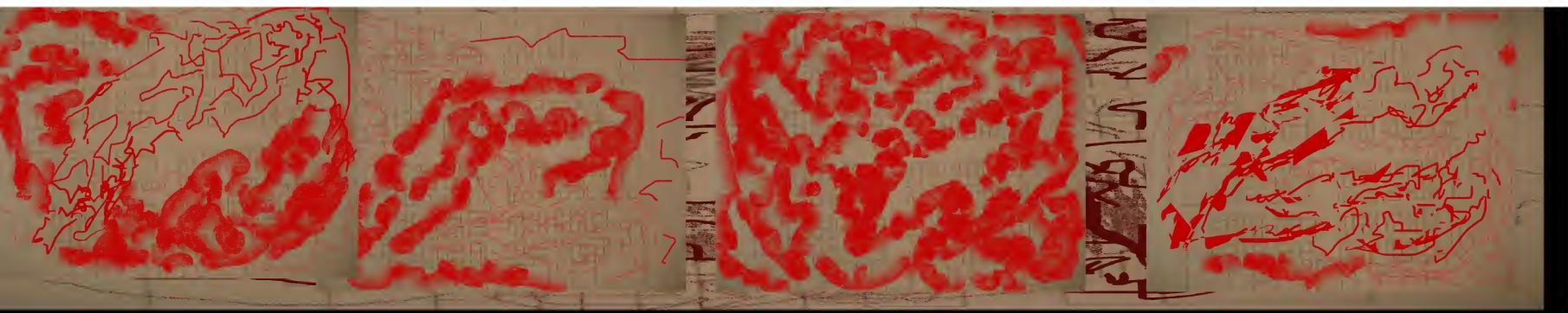


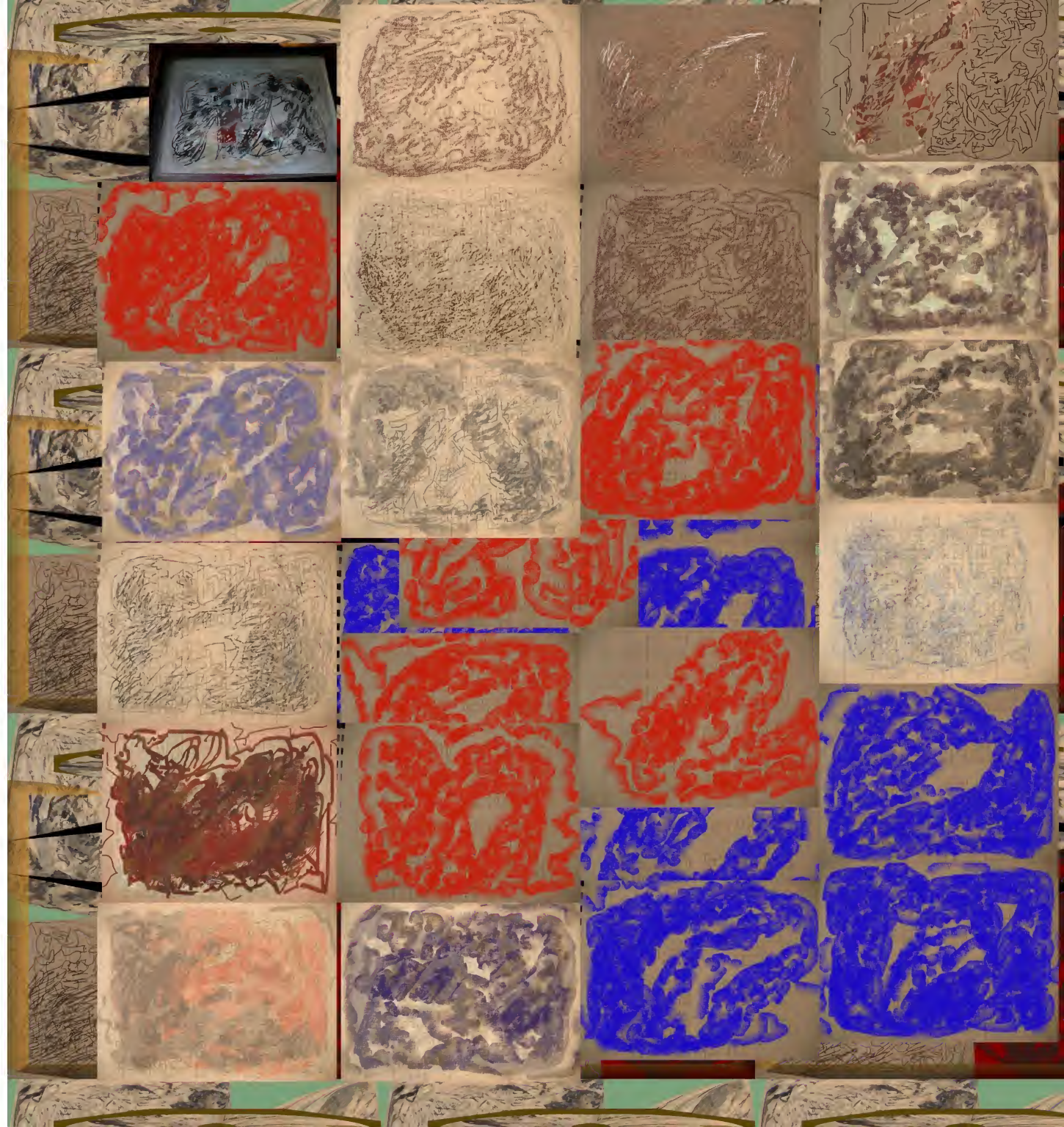


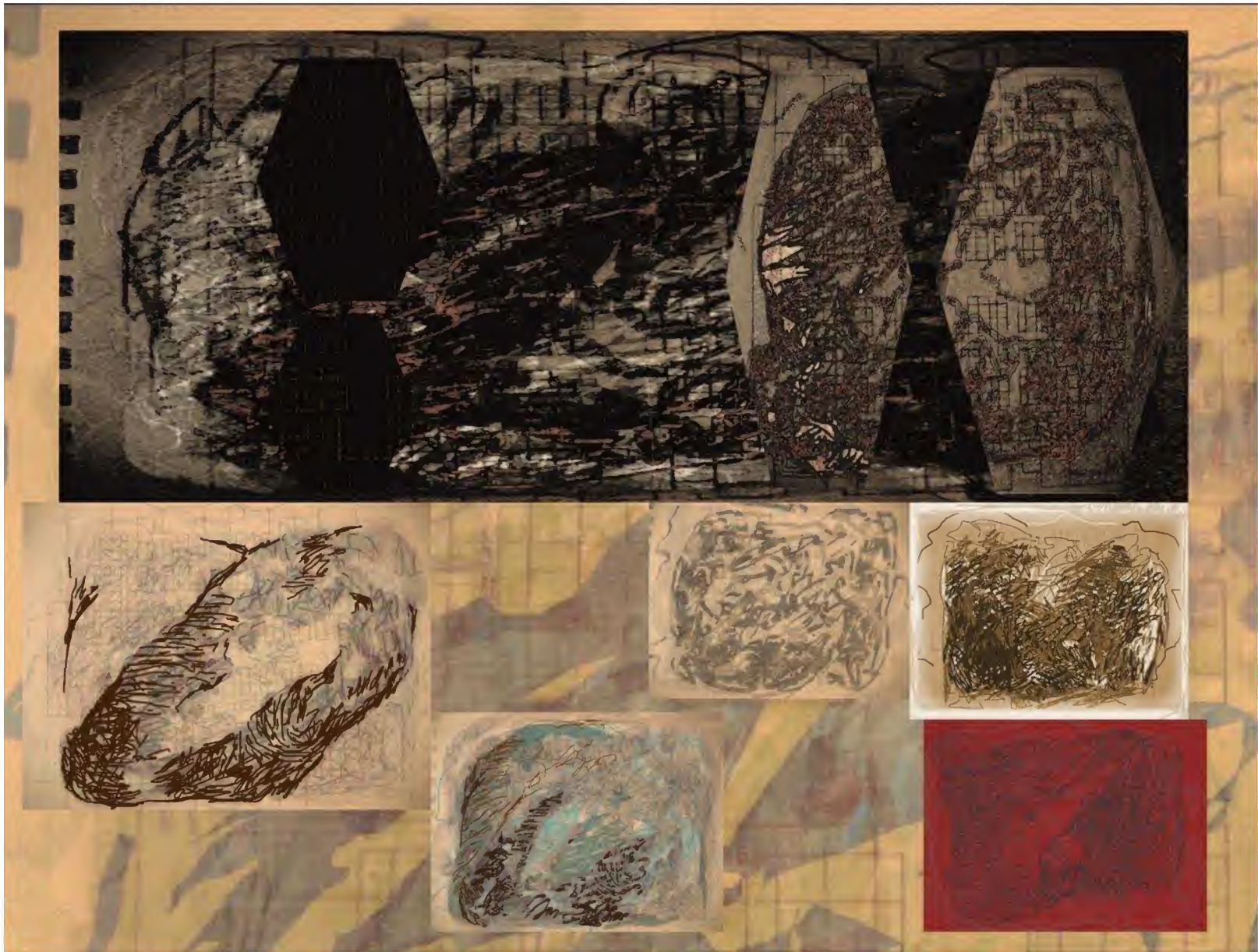


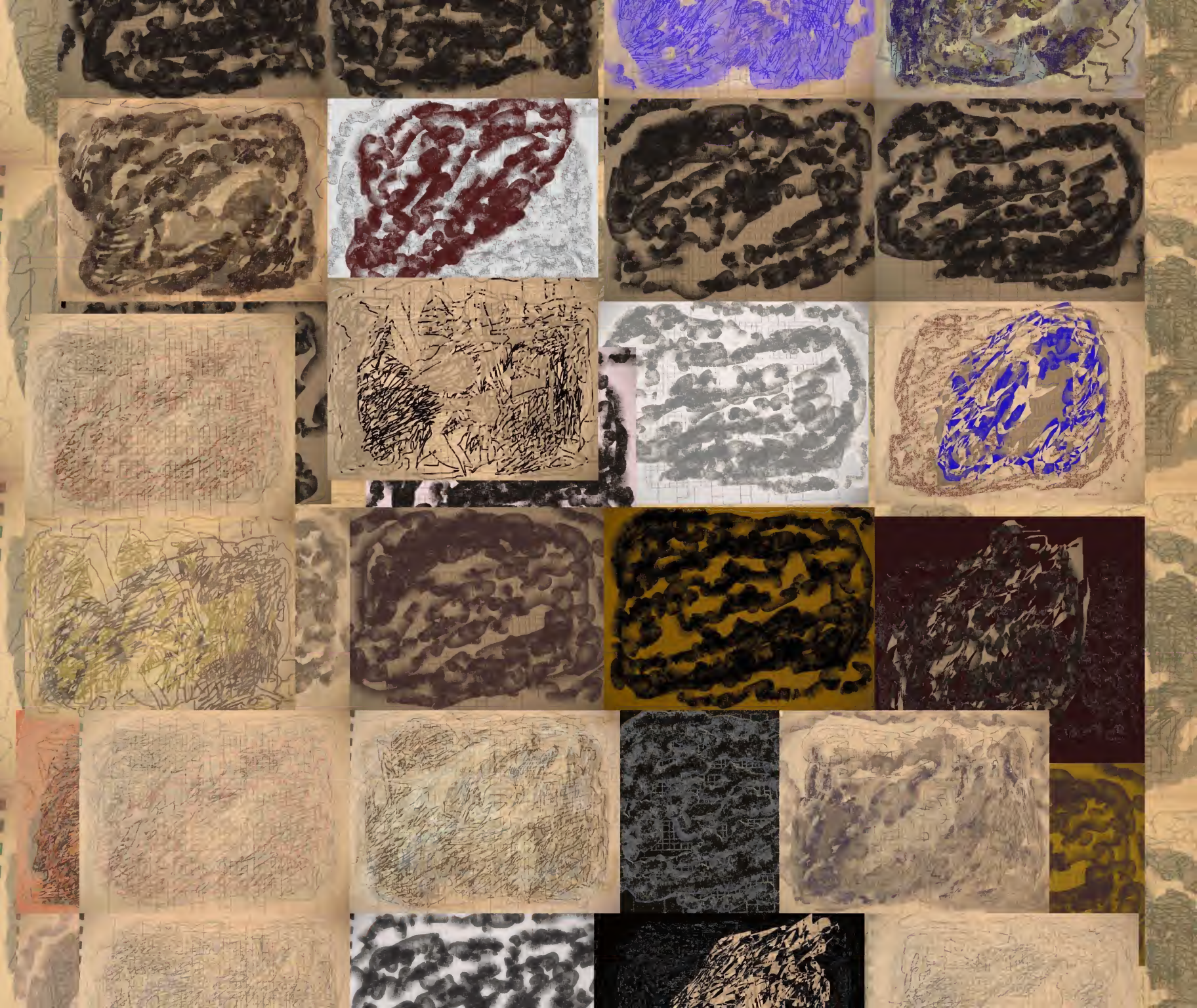


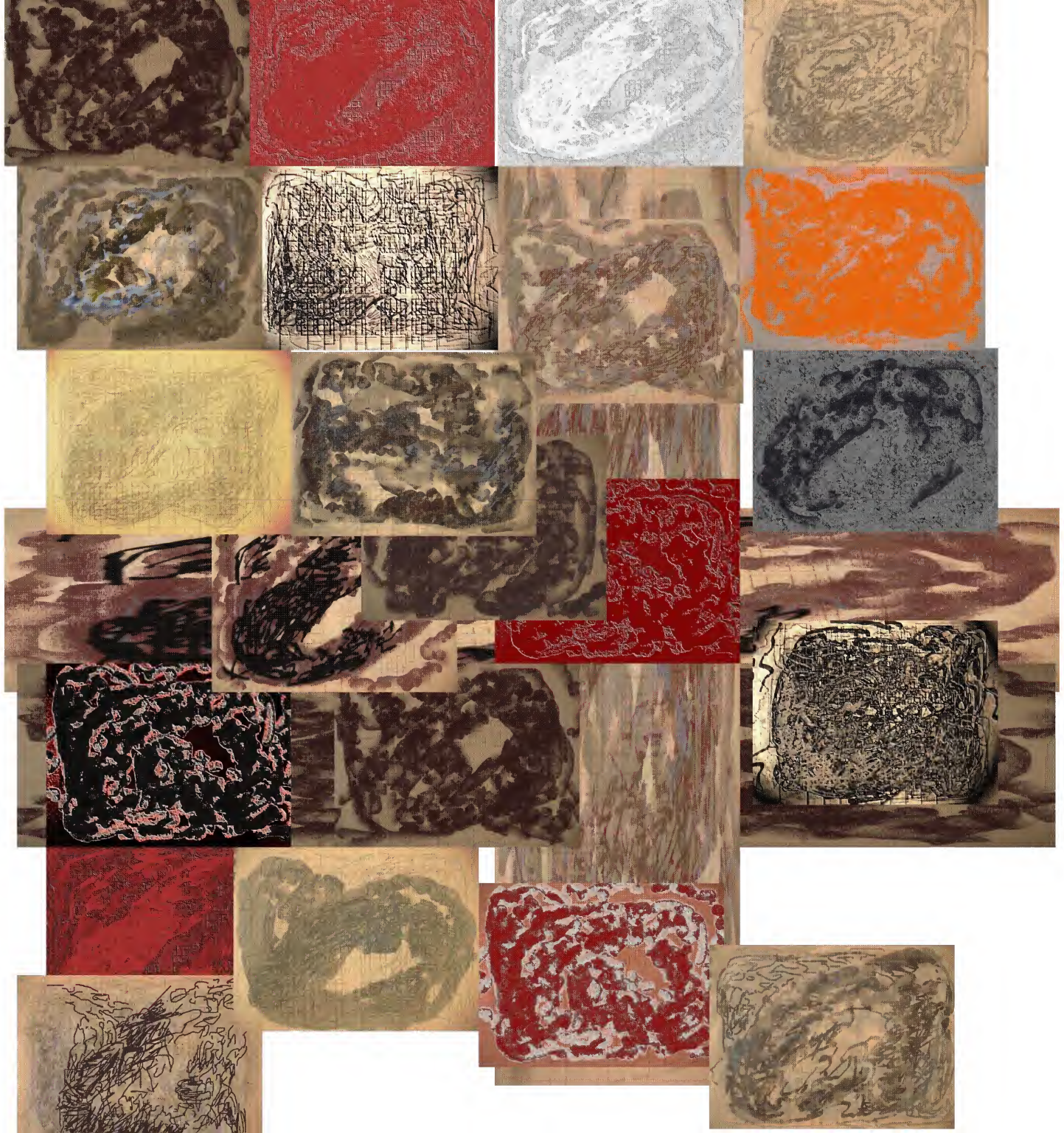




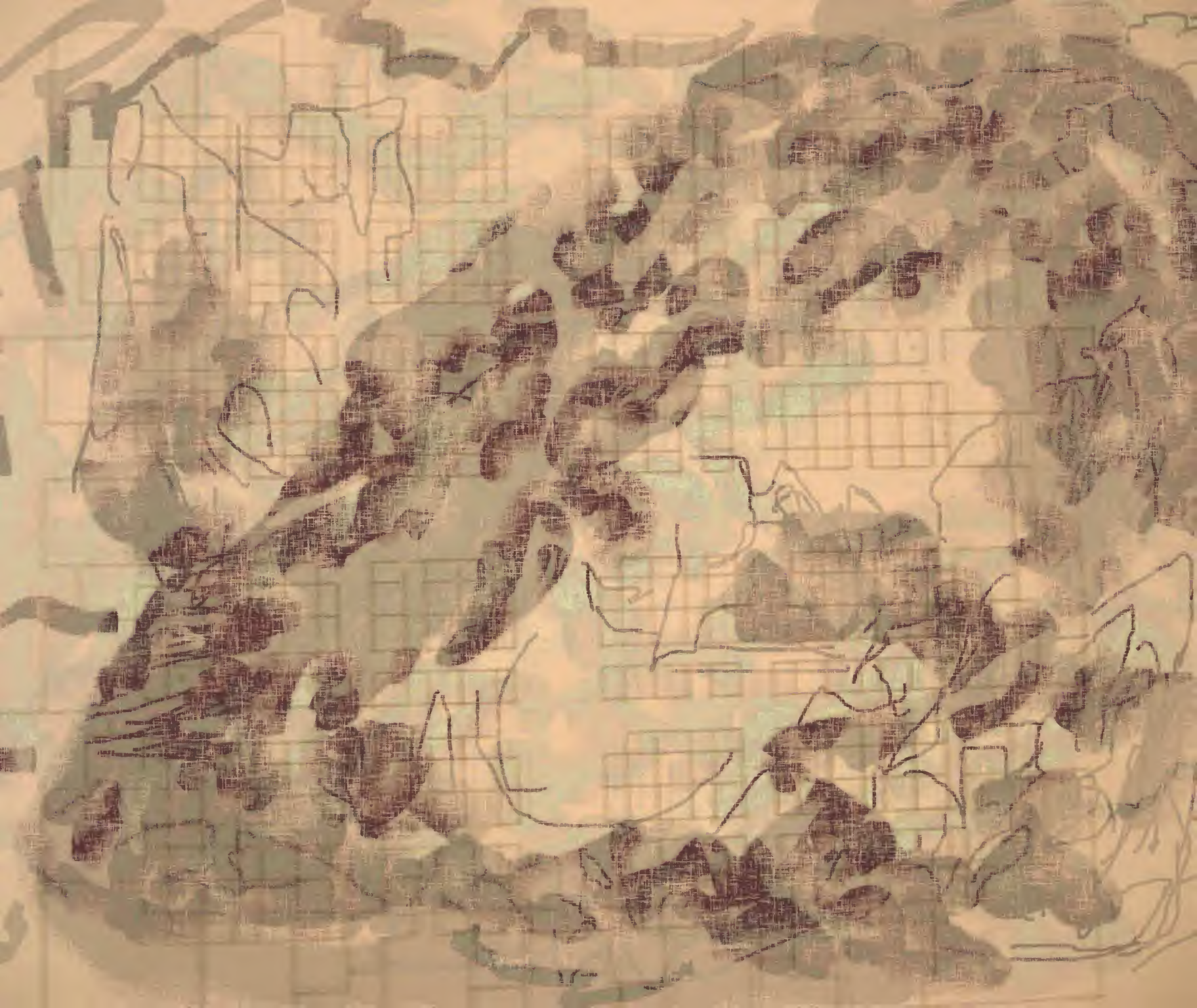




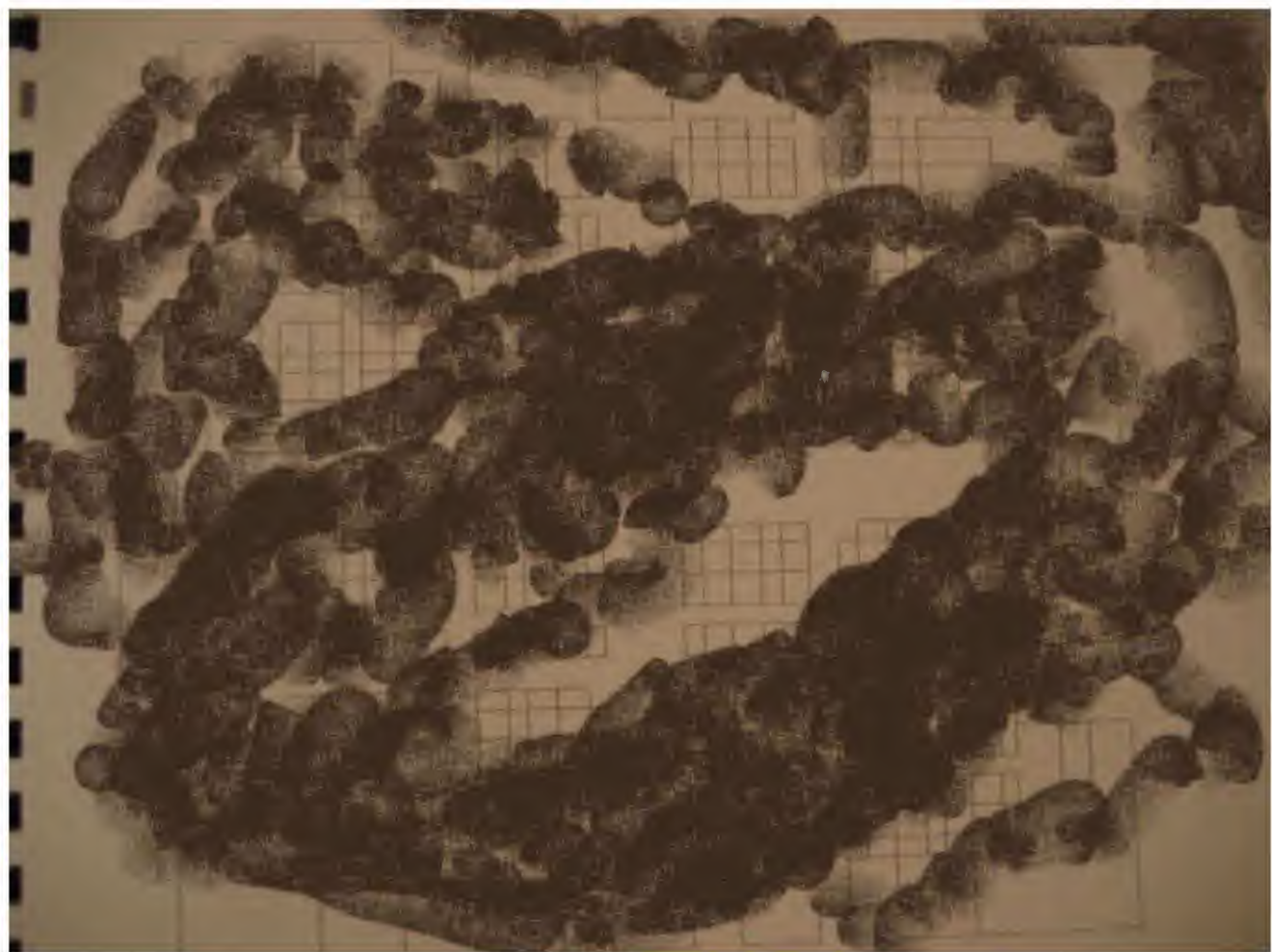


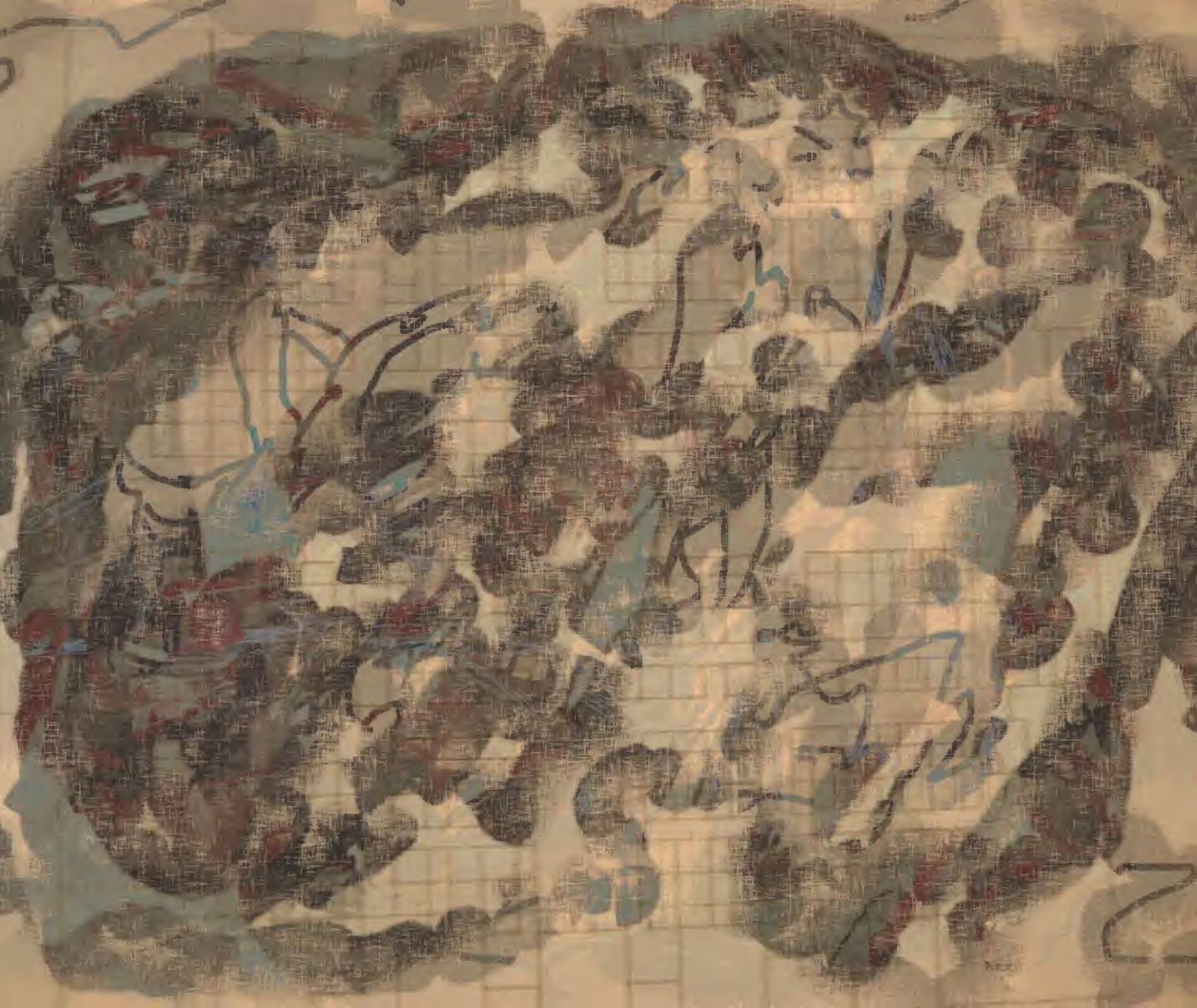




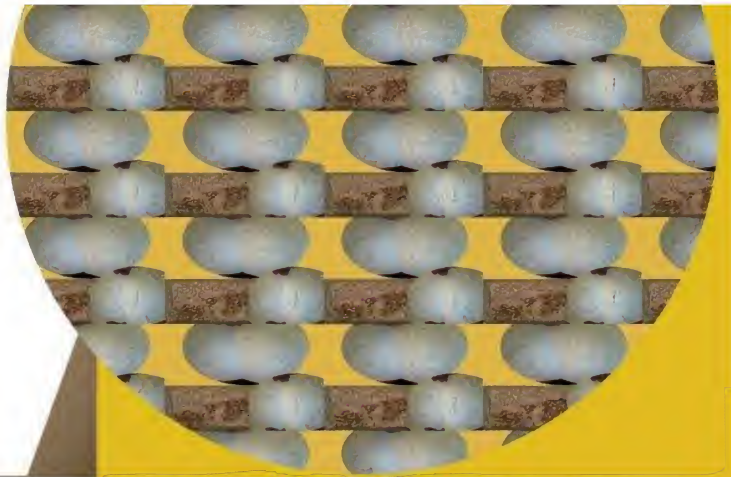


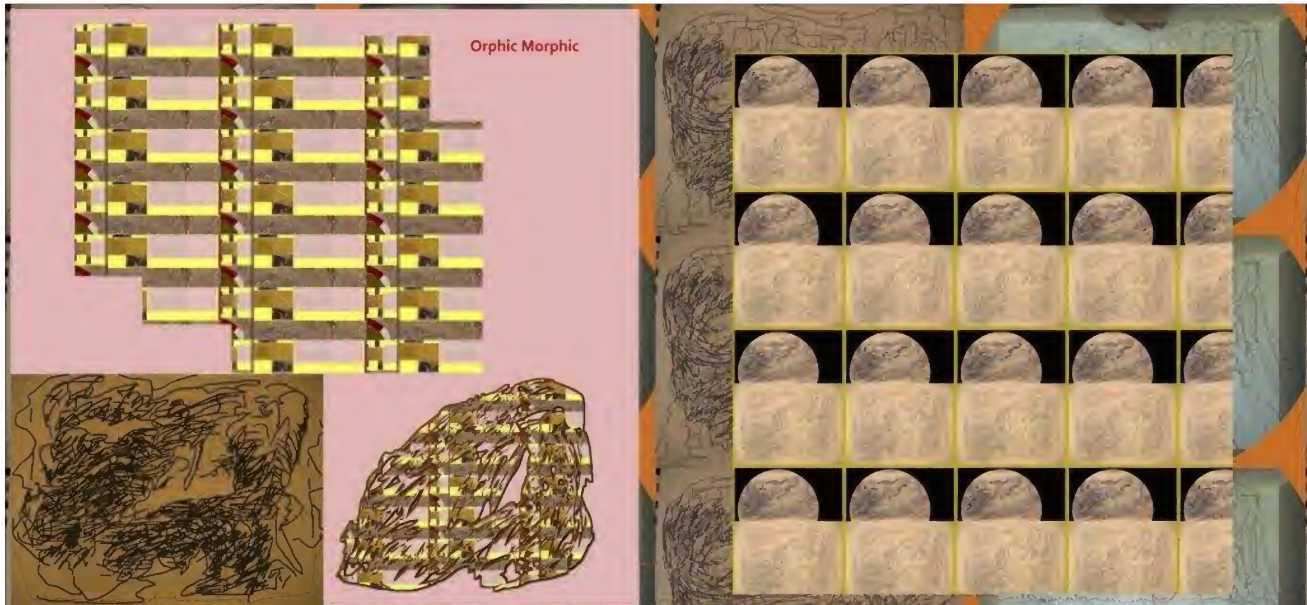






Scision Colloids-< Litote>Not to be
Nonplussed/: Decision anon
Deterritorialization-Semiotic Niche:
=Interactive and Tonic Generating
Topologies
Super Pattern 1





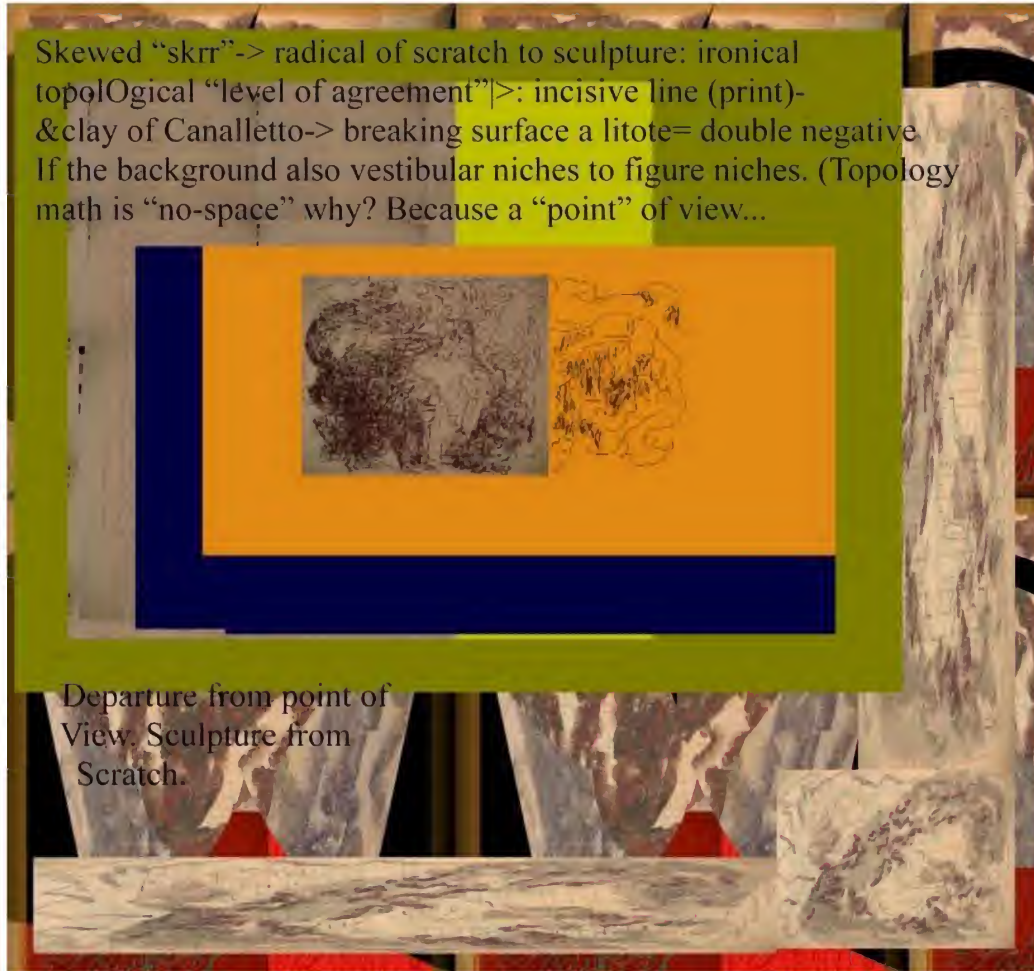
Is > As < And:
Particles as sand.

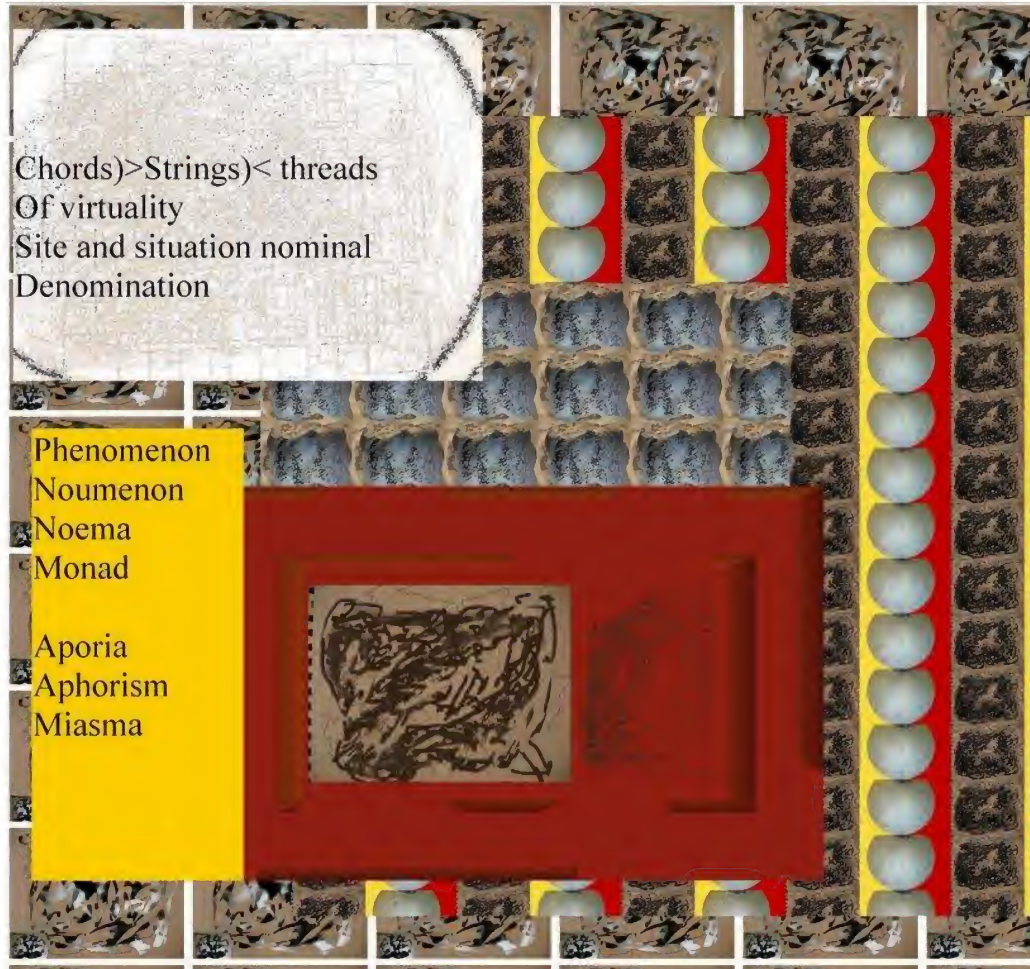
Topological :built, Found
And echoes...Intertextual
Compression axes of articulated experience
Towards Topothesia



Skewed "skrr"-> radical of scratch to sculpture: ironical
topolOgical "level of agreement"> incisive line (print)-
& clay of Canaletto-> breaking surface a litote= double negative
If the background also vestibular niches to figure niches. (Topology
math is "no-space" why? Because a "point" of view...

Departure from point of
View. Sculpture from
Scratch.







is an ornament that turns back on itself like that of the bow and the lyre? Herodotus focus on sight sound & less focus on touch, less seen, as one faculty serves another faculty. In language theory and to begin may the common denominator to a blending of perceptive values. If I say the lunacy of humans are animals, the sound values are promoting meaning levels – the distinction, or disassociation actually points to language values as substitution, discursive, intentional. To un-quiet language particles function as links which may be disrupted by human consciousness, i.e. they won't through, they cause, cause the wonder, and in the deepening myth.

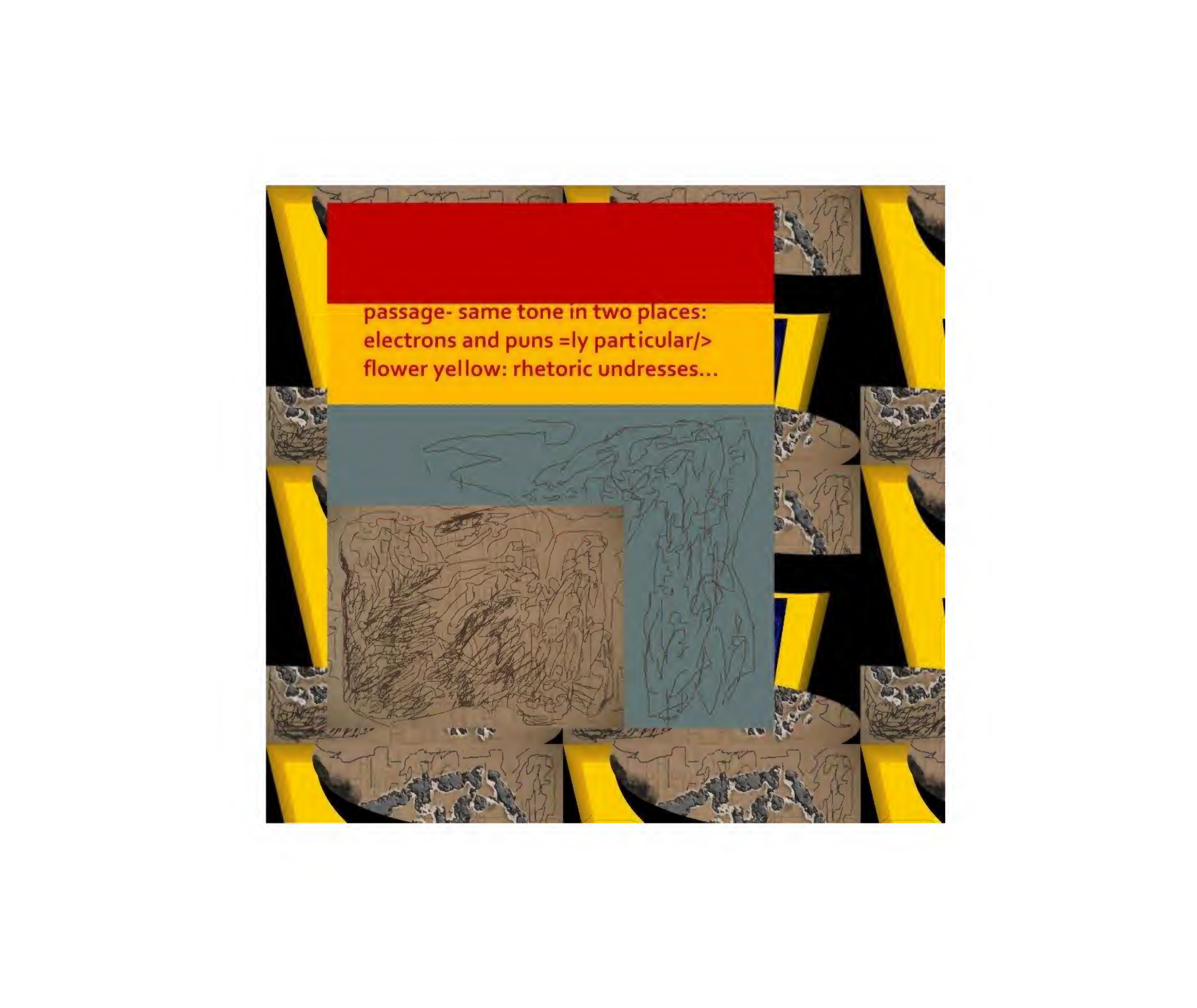
"Transference". Transference is common to particles of physics, speech, and psychology, and represents events in a field of interest which hover between the phenomenological and non-phenomenological – in physics, dark matter; in psychology the subconscious; in art the relation between verbal and visual values between operant and code. Correspondingly, in written language, the "hermeneutical", a word derived from spells, stocks of things which like on in also, are "affected" towards the breaking down of analysis (punctuation are naturally a pictorial "unintended").

The very nature of a tangent is taken up also in art, where relations are created by vectoring, the eye links, elements partly by reflex, partly by the traces of interest and the diagonal becomes a symbol for space.

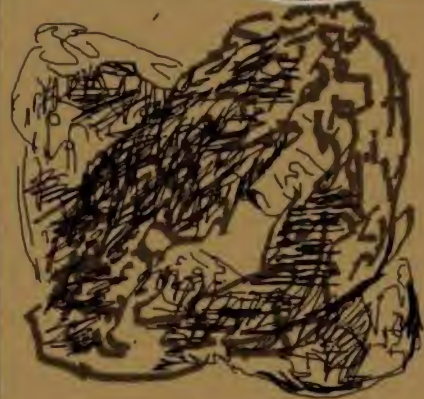


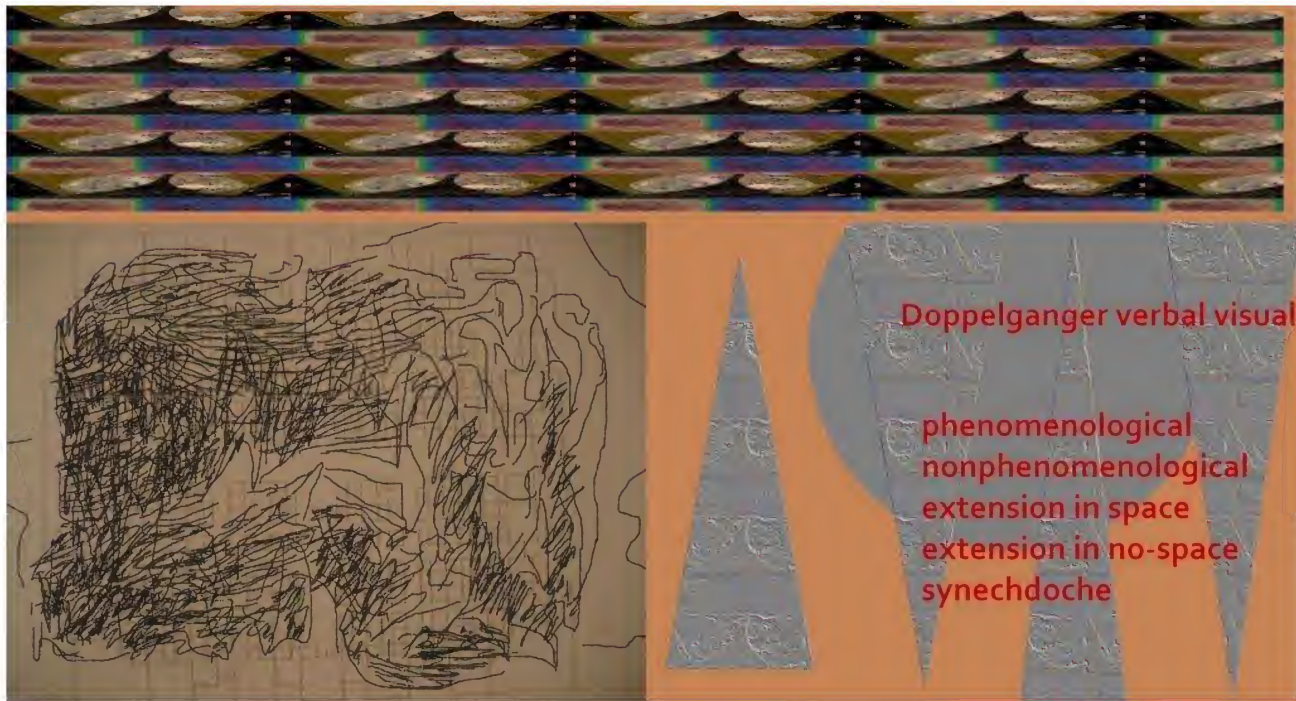
Interpollation_> Interpellation: Rhetorics of entry /passage: successive focal
fields collecting rhtmh- modified weight as environment alternately
spliced and scrolled. Motion sensor and dye motion color. Streaming Fields
as maskings and composites of a neo- geological sorting>precept-percept.





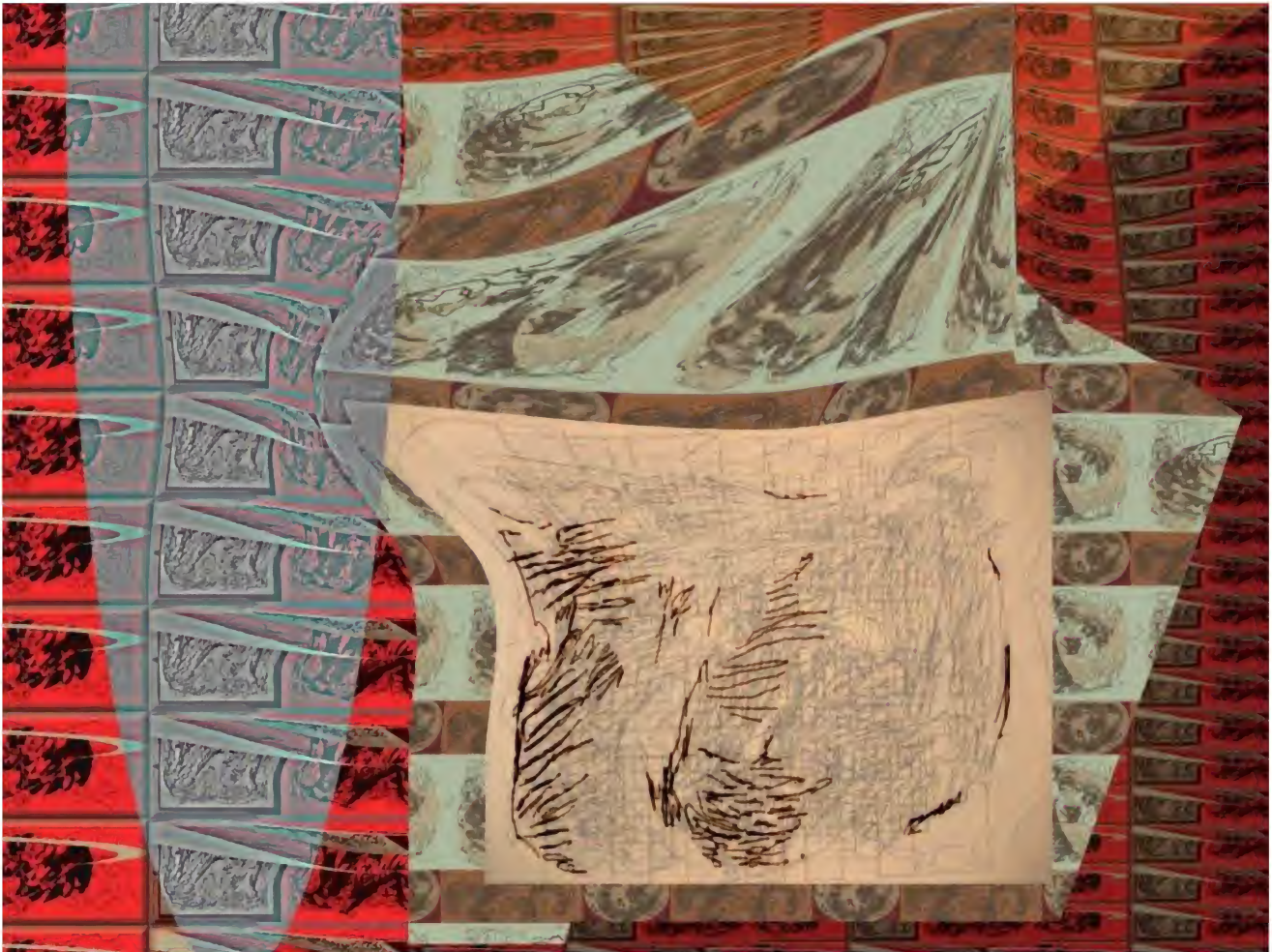
passage- same tone in two places:
electrons and puns =ly particular/>
flower yellow: rhetoric undresses...

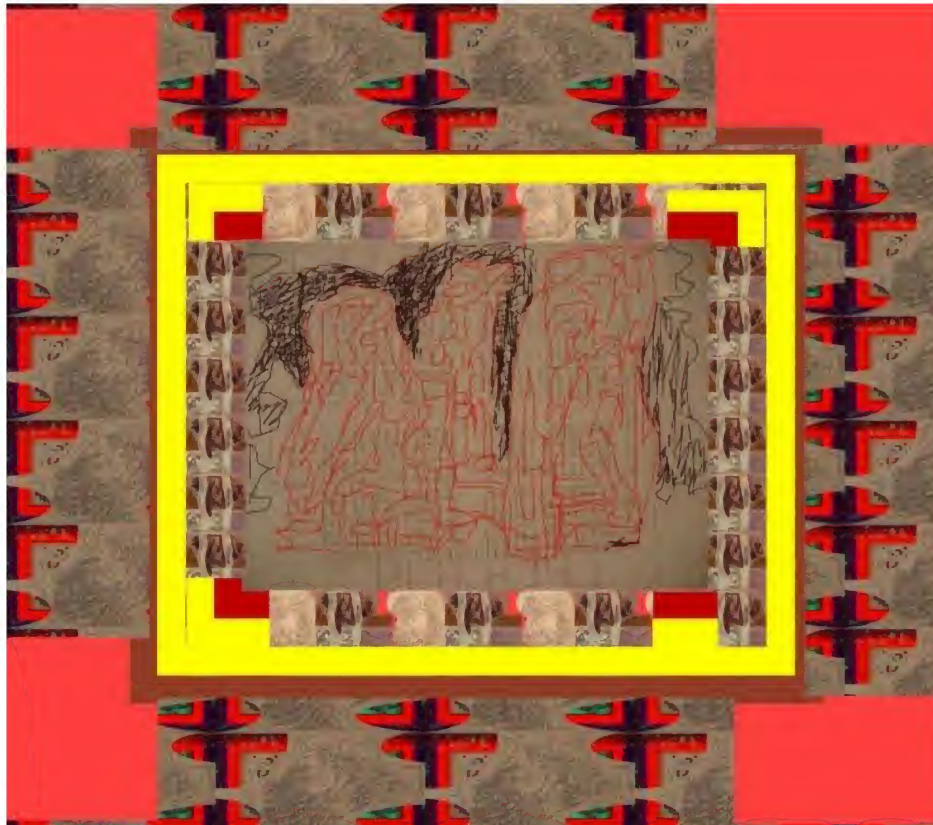




Doppelgänger verbal visual

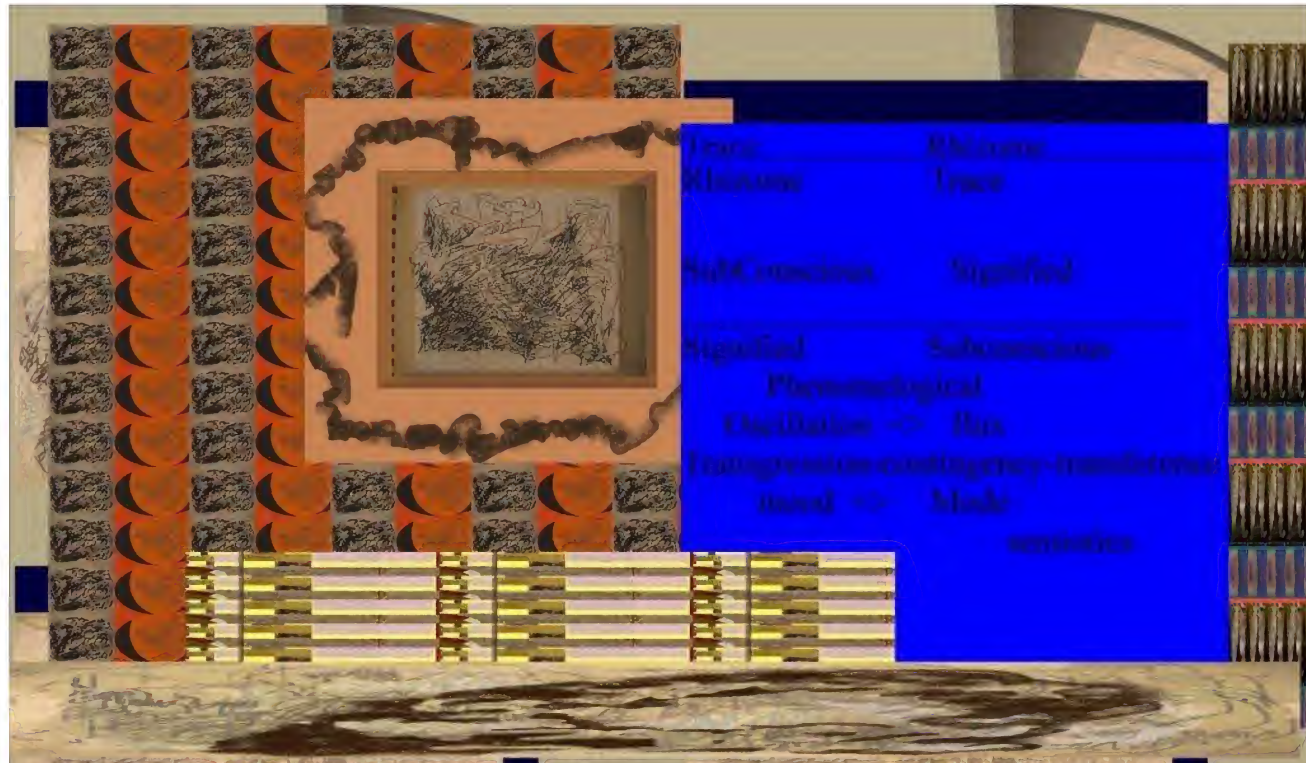
phenomenological
nonphenomenological
extension in space
extension in no-space
synechdoche





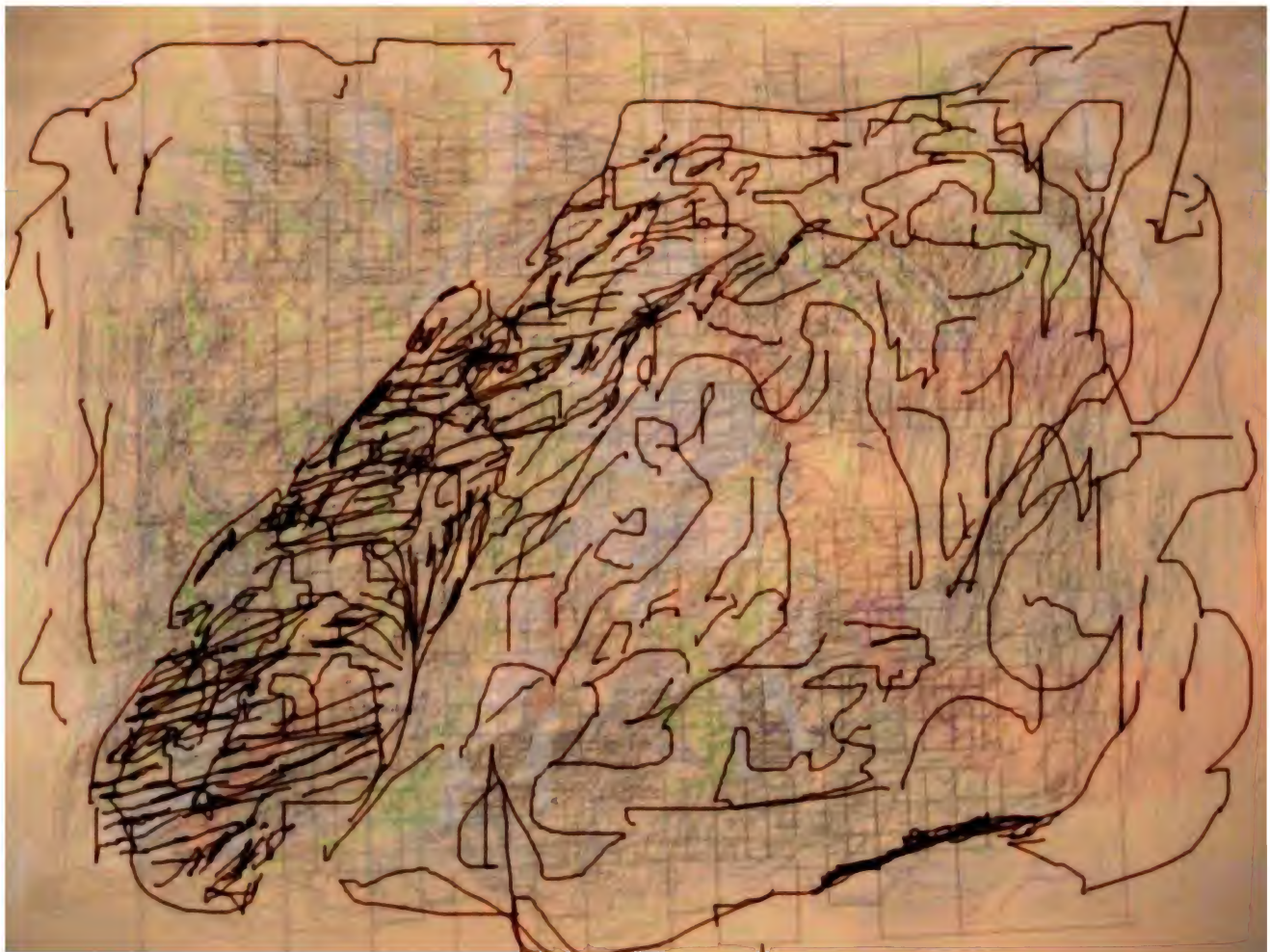
"throwness"
& Kinesthesia
the drawing
overruns the
modular "spotting
of a topological
wheel with ghosts
of the present
dimension as
that dimension
each partially
conceals.





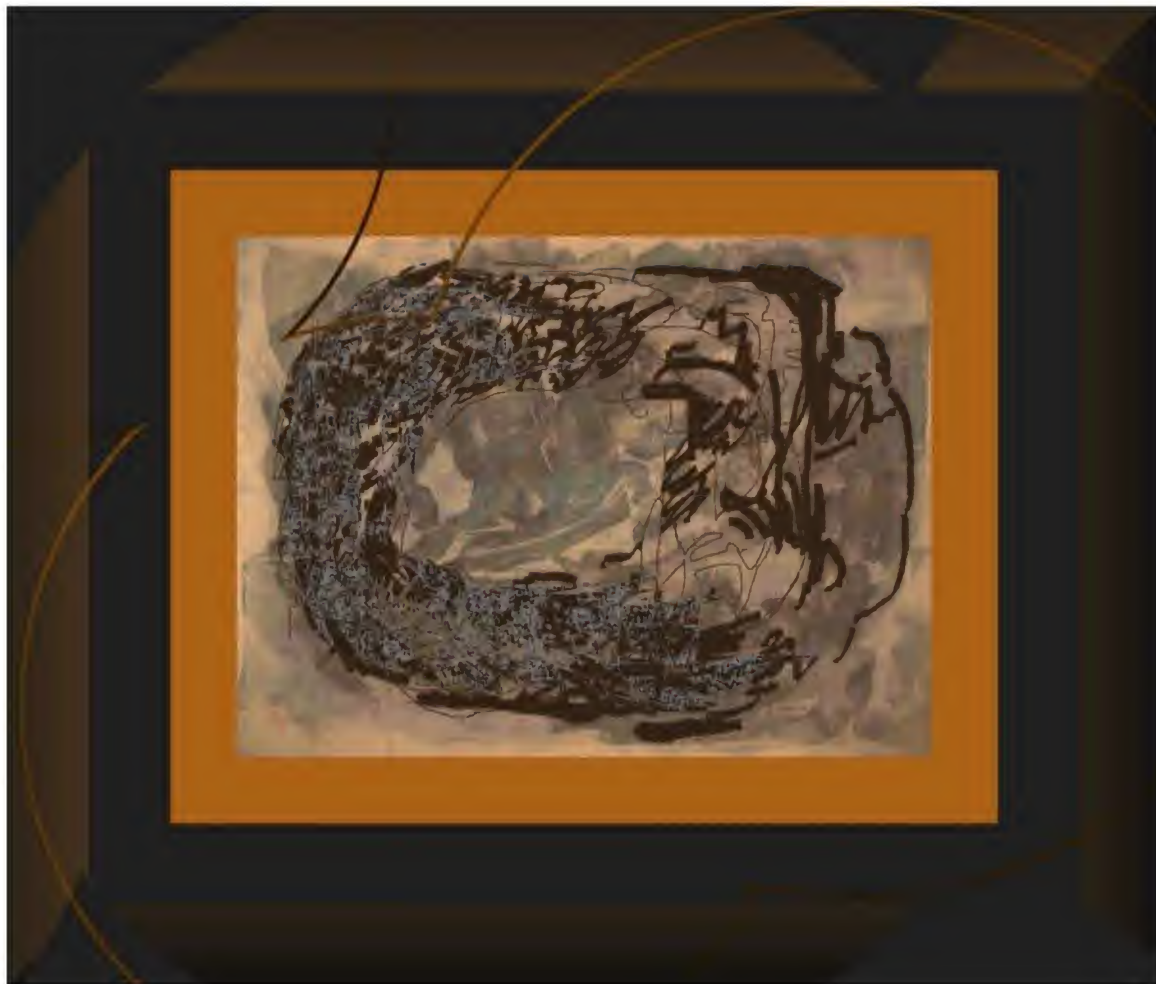




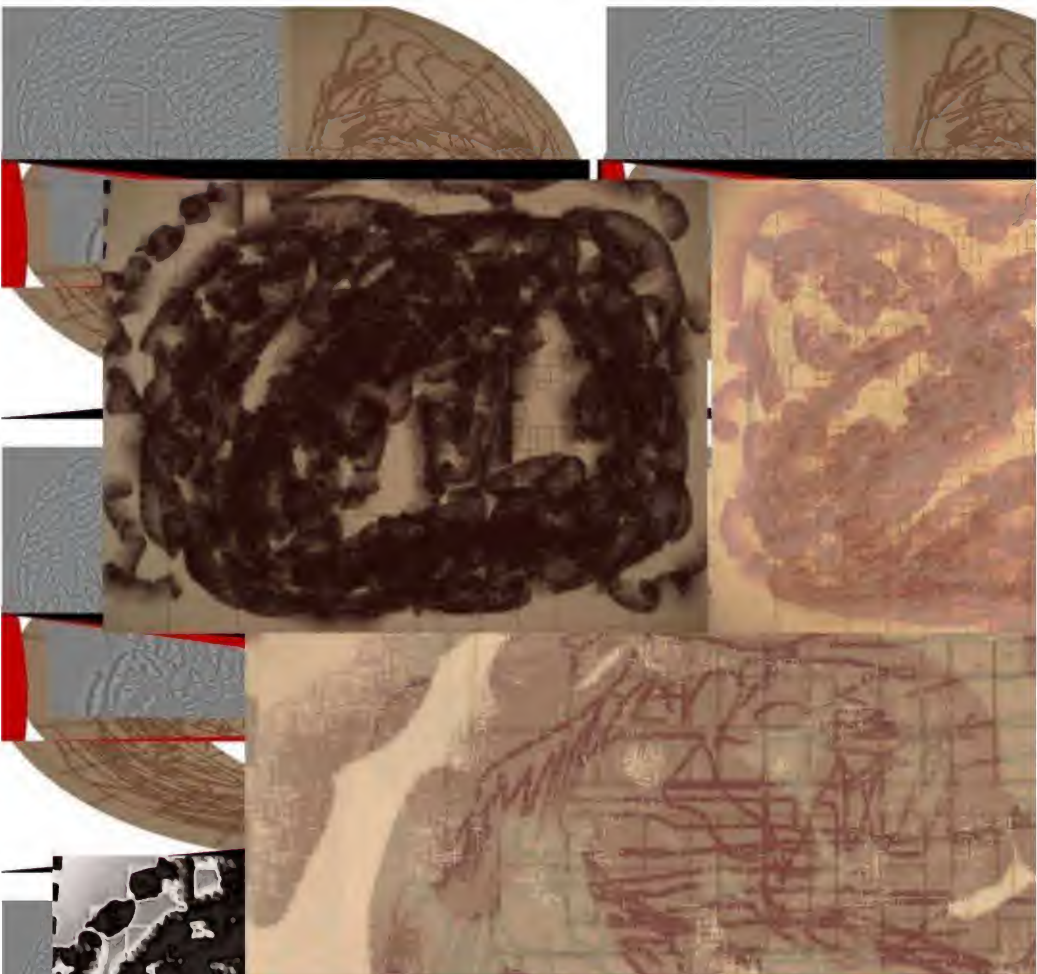


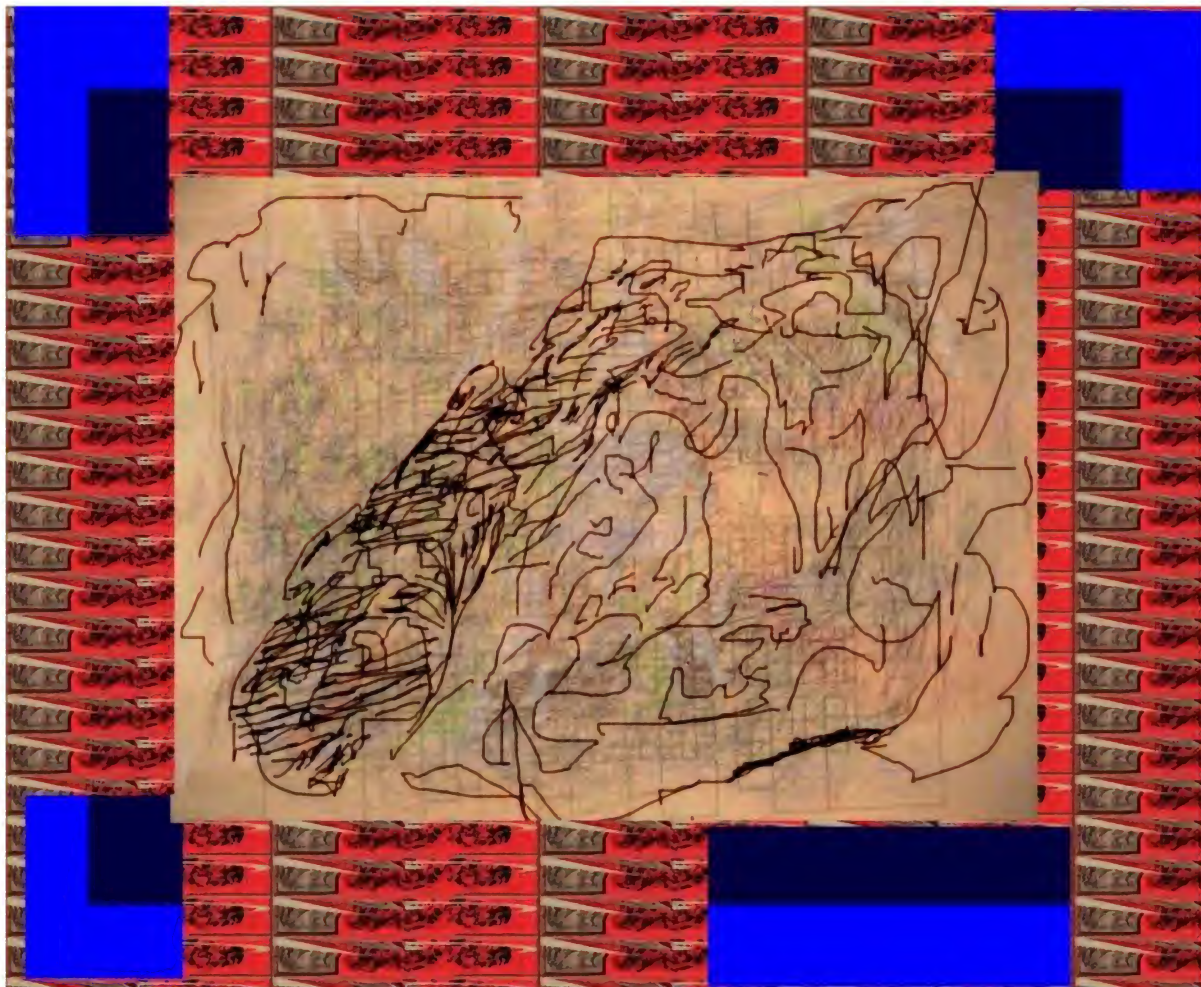




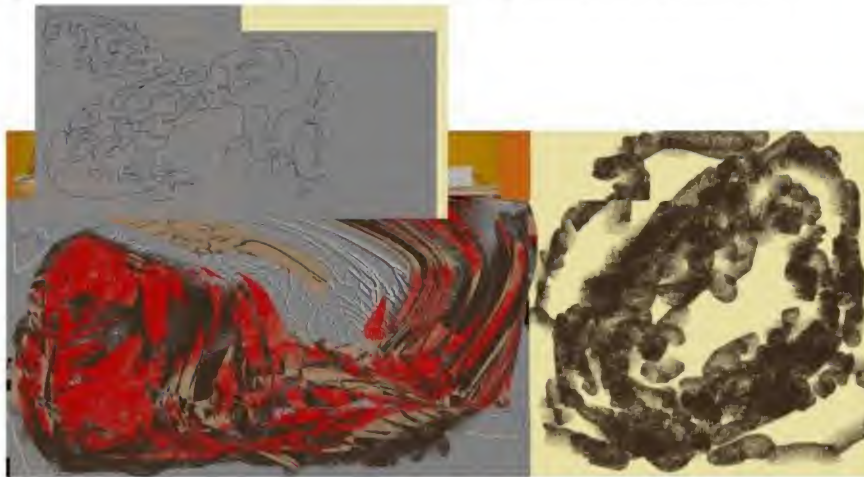


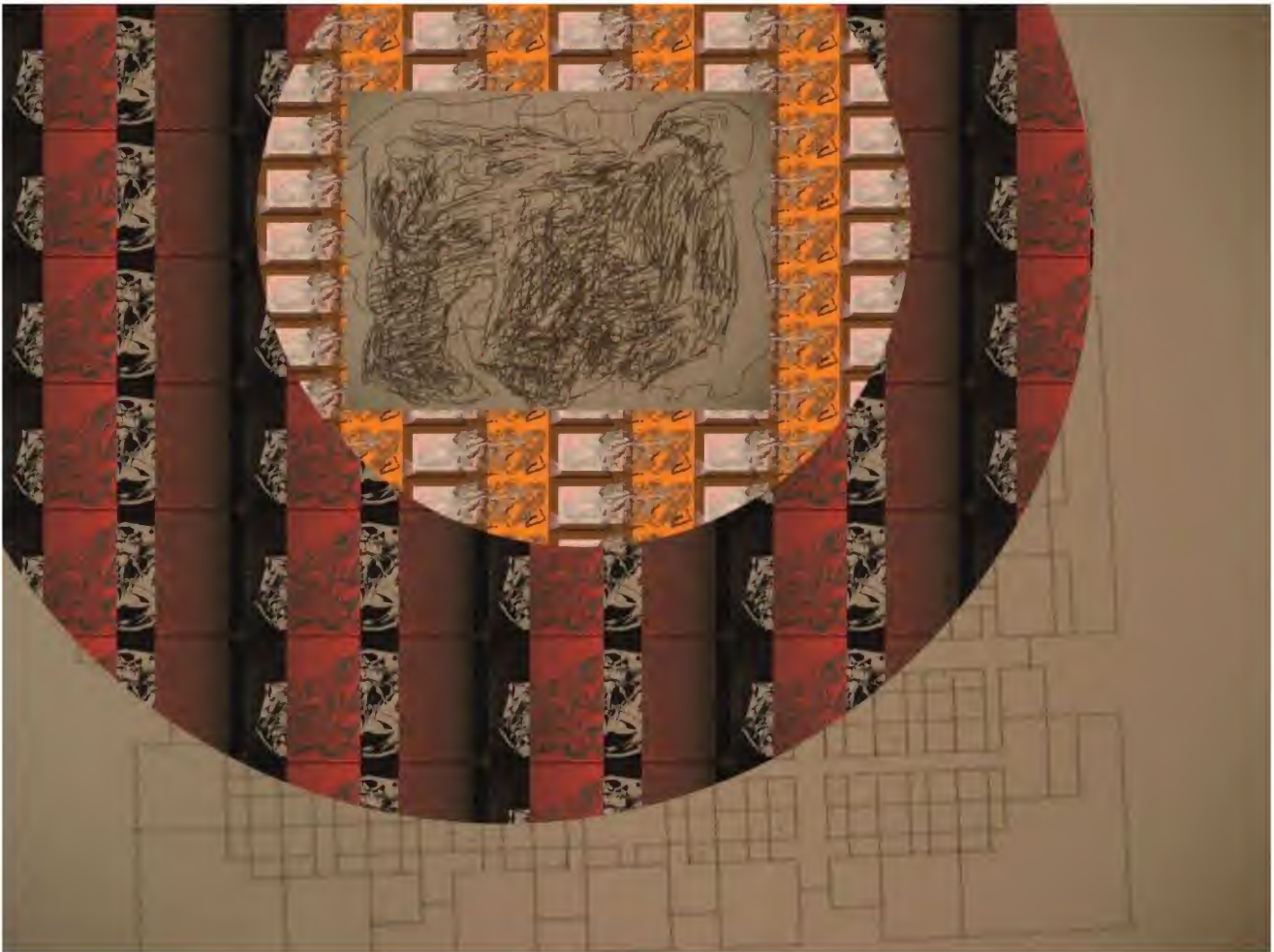






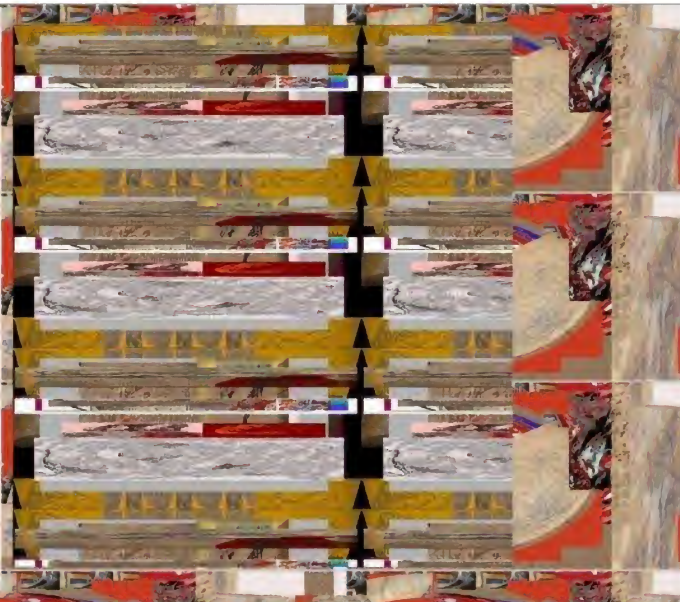
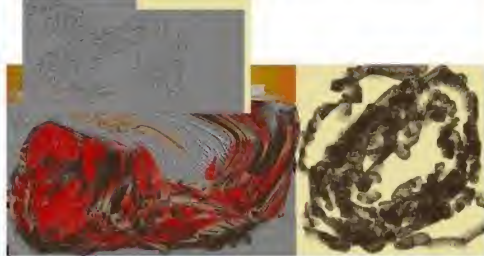
Trope of drawing rhythm> poetic “foot”(meter) = hand of drawing contraposto//: sound and sense poetry-> traces of topological connection to ryme and rhythm: particles of speech&particles of nature: the punctuation of texts is pictorial rhythm __-> punctuation; pictures. Dis-Course: breaking into, breaking of to complete: levels not per plateau but all around... post oscillation post flux conflux.QA of music...(concept formation per Lacan-shift of gaze, concept completion)’apakoinu construction” ie dropping conjunctions... discourse are deflections to tangents: diagonal = symbol for space accordingly... Kinesthesia: bodily identification _phenomenological becomes semiotic, conscious becomes subconscious, particles and matter become dark matter- nonphenomenological... topography of spin of particles: doppelganger and enantiomorphic mirroring between phenomenology and semiotic... the reading is intertextual- self transformative morphogenic..common denominator-art-psychology-physics/ó transference....& mediation-chords, threads, strings, levels of perception built into each other on various levels non plateau– chords threads and strings post oscillation post flux conflux mediations.

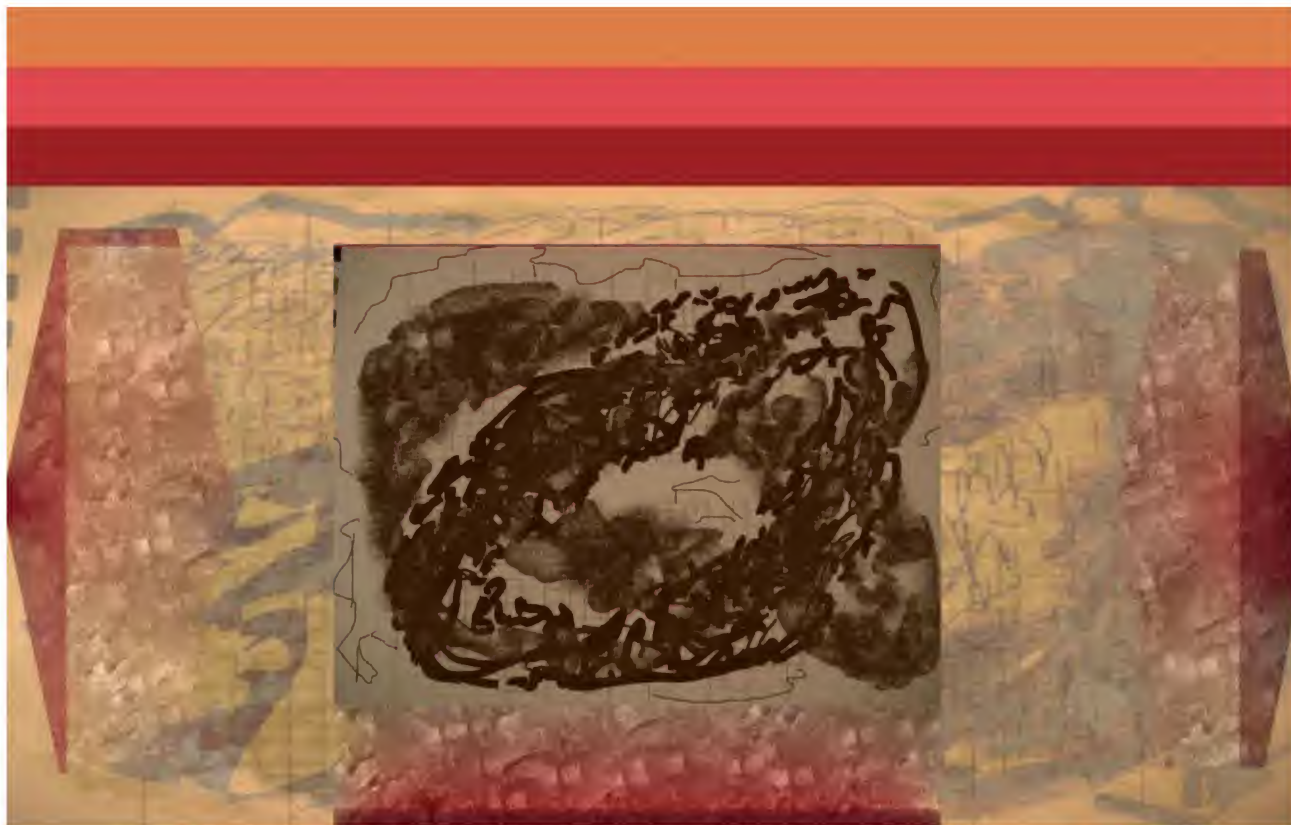


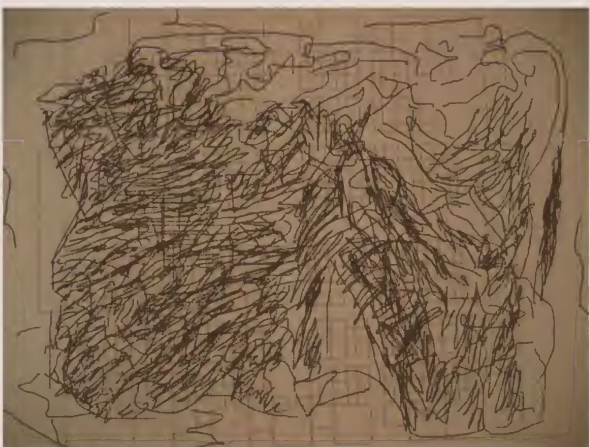
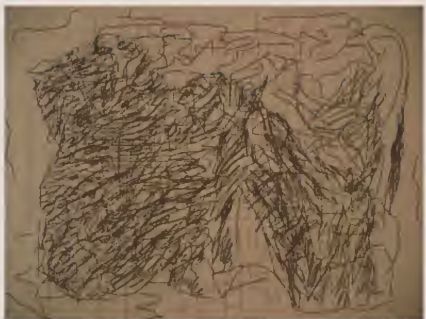


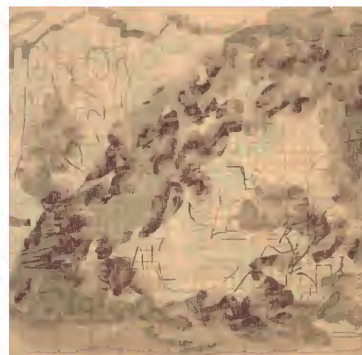
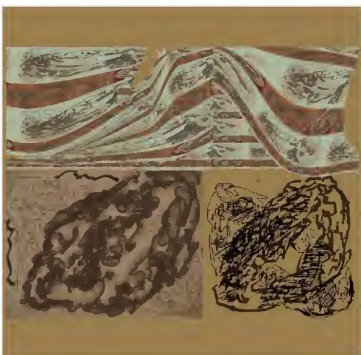
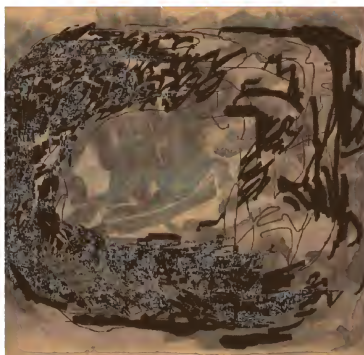
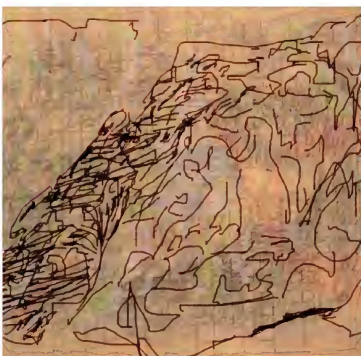
Trope of drawing rhythm-> poetic "foot"(meter) = hand of drawing contraposto//: sound and sense poetry-> traces of topological connection to ryme and rhythm; particles of speech& particles of nature: the punctuation of texts is pictorial rhythm__-> punctuation; pictures. Dis-Course: breaking into, breaking of to complete; levels not per plateau but all around... post oscillation post flux conflux.Q/A of music...(concept formation per Lacan-shift of gaze, concept completion)'apokoinu construction" ie dropping conjunctions... discourse are deflections to tangents: diagonal = symbol for space accordingly...

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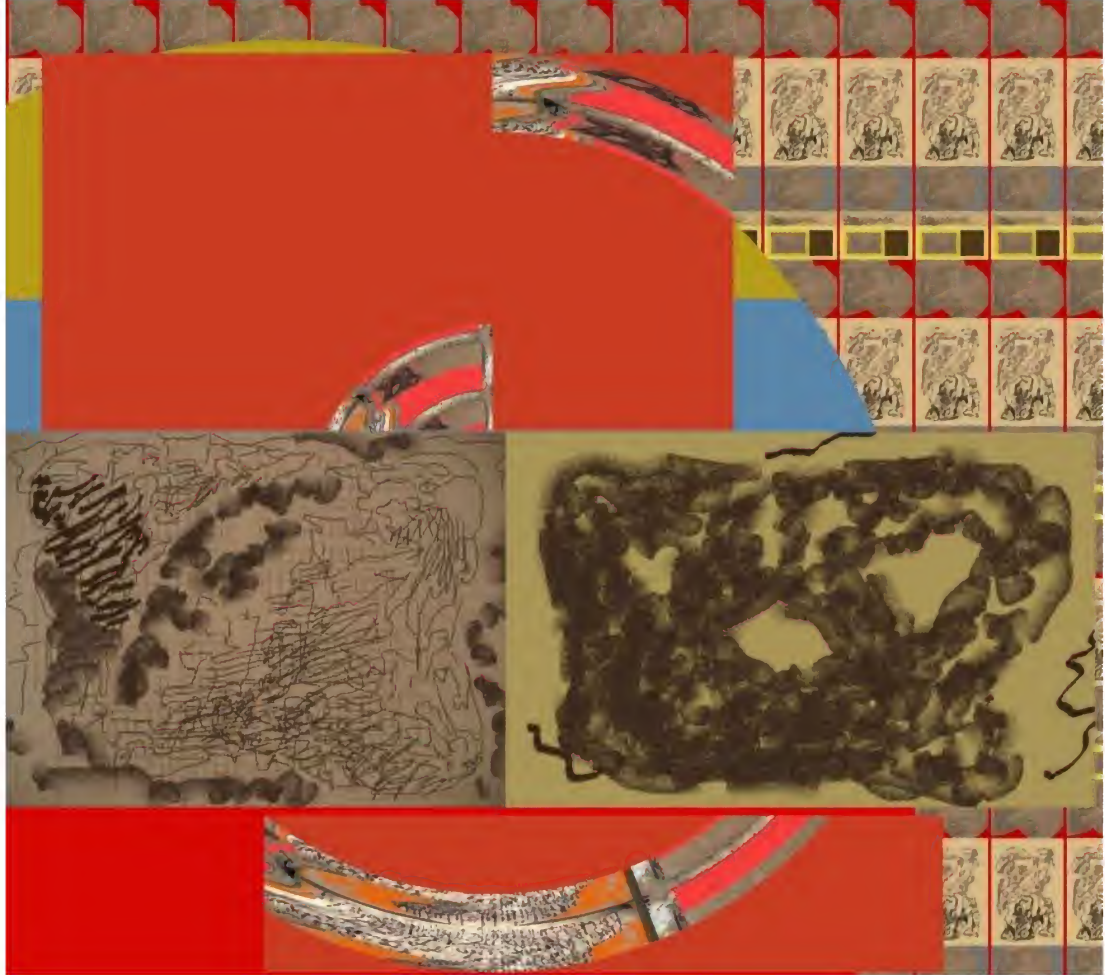


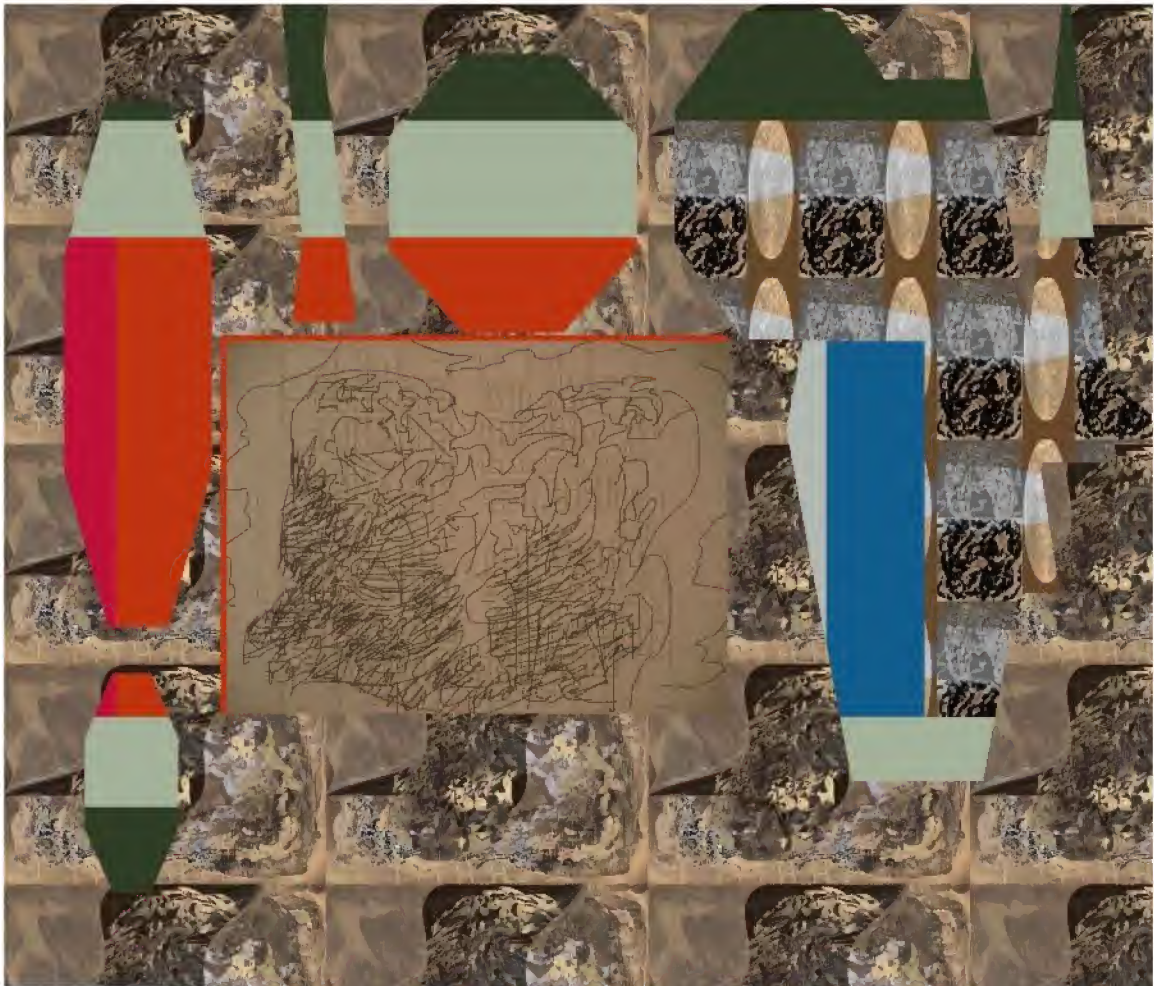


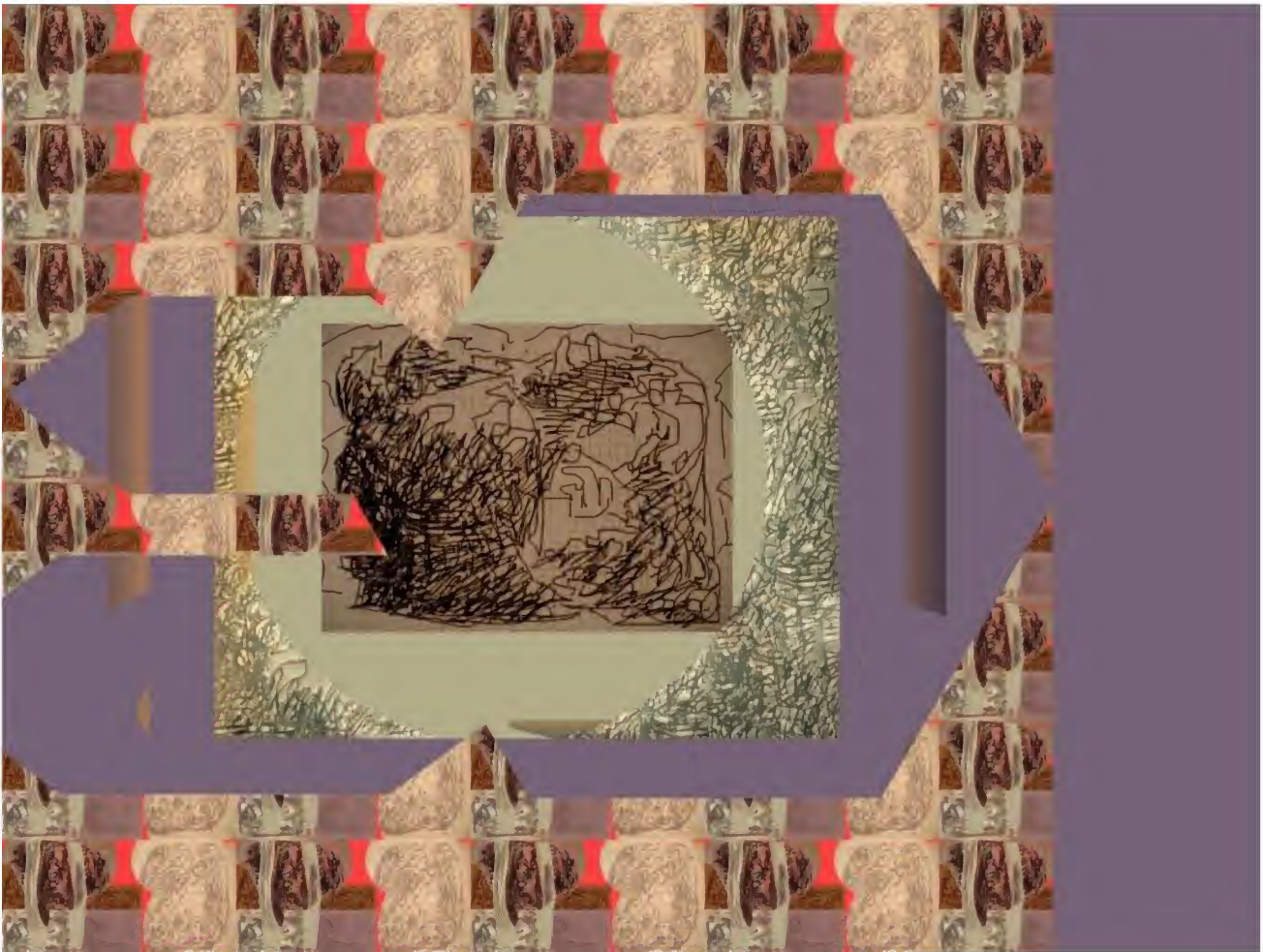






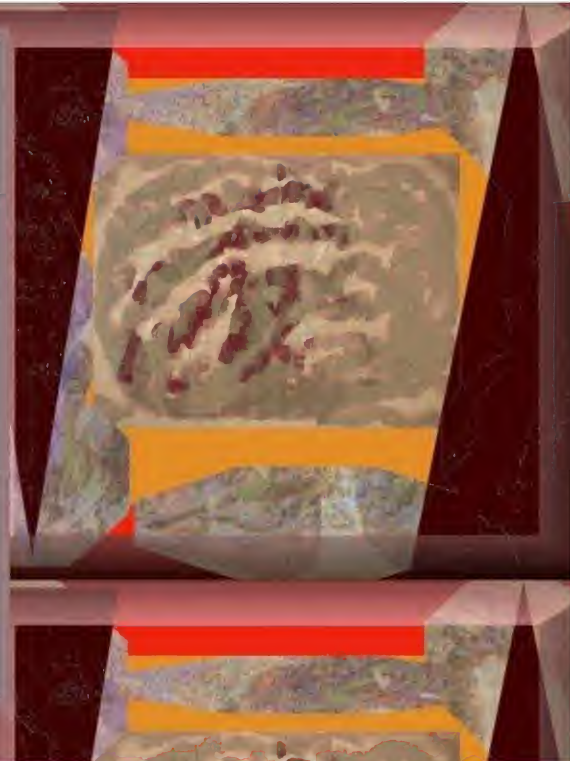


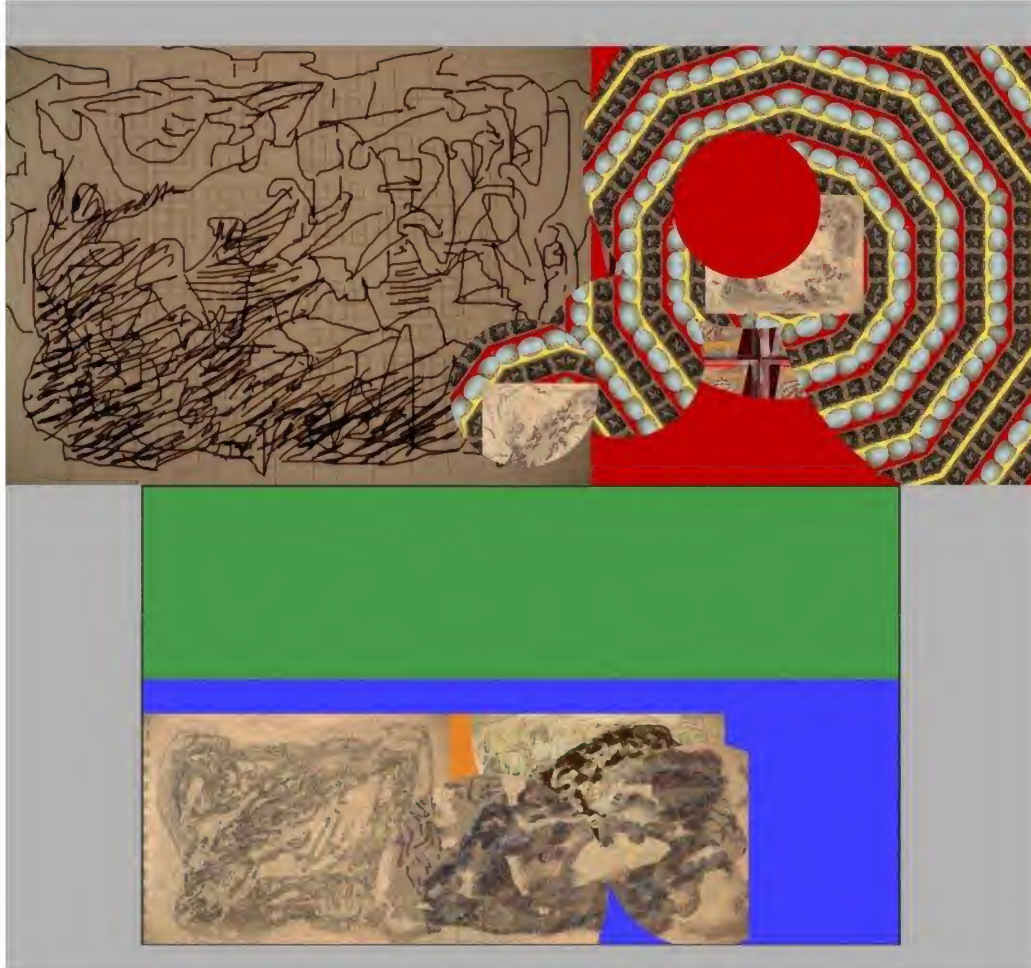


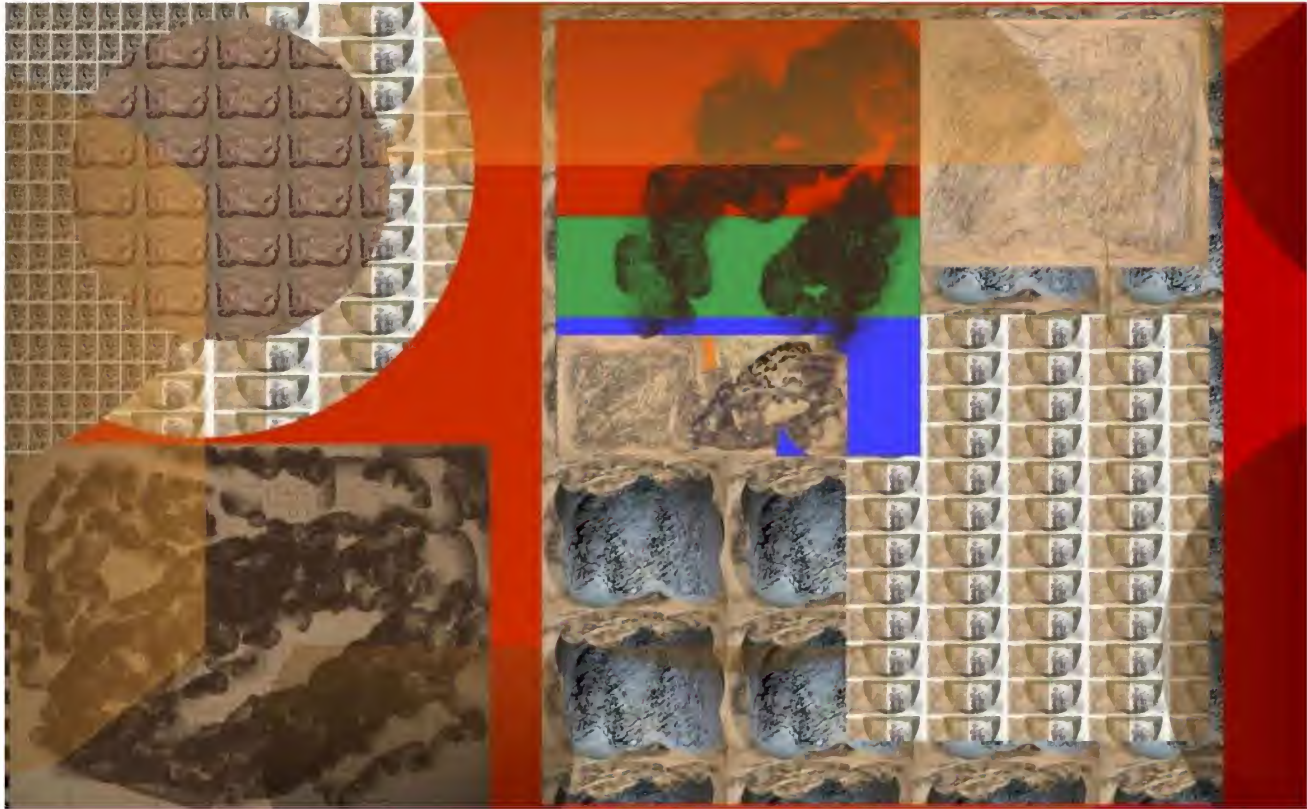




FINGER LAKES : Tilt test: orient to Ground or frame?:> modules of film : motion a met -a reading over the modules... Shades of Mudra / pictorial joints own symbol, hand conflux of configuration...interpellation and interpolation, splice or shuffle... Model of abyss tilted up... hand frames picture... picture frames hand...

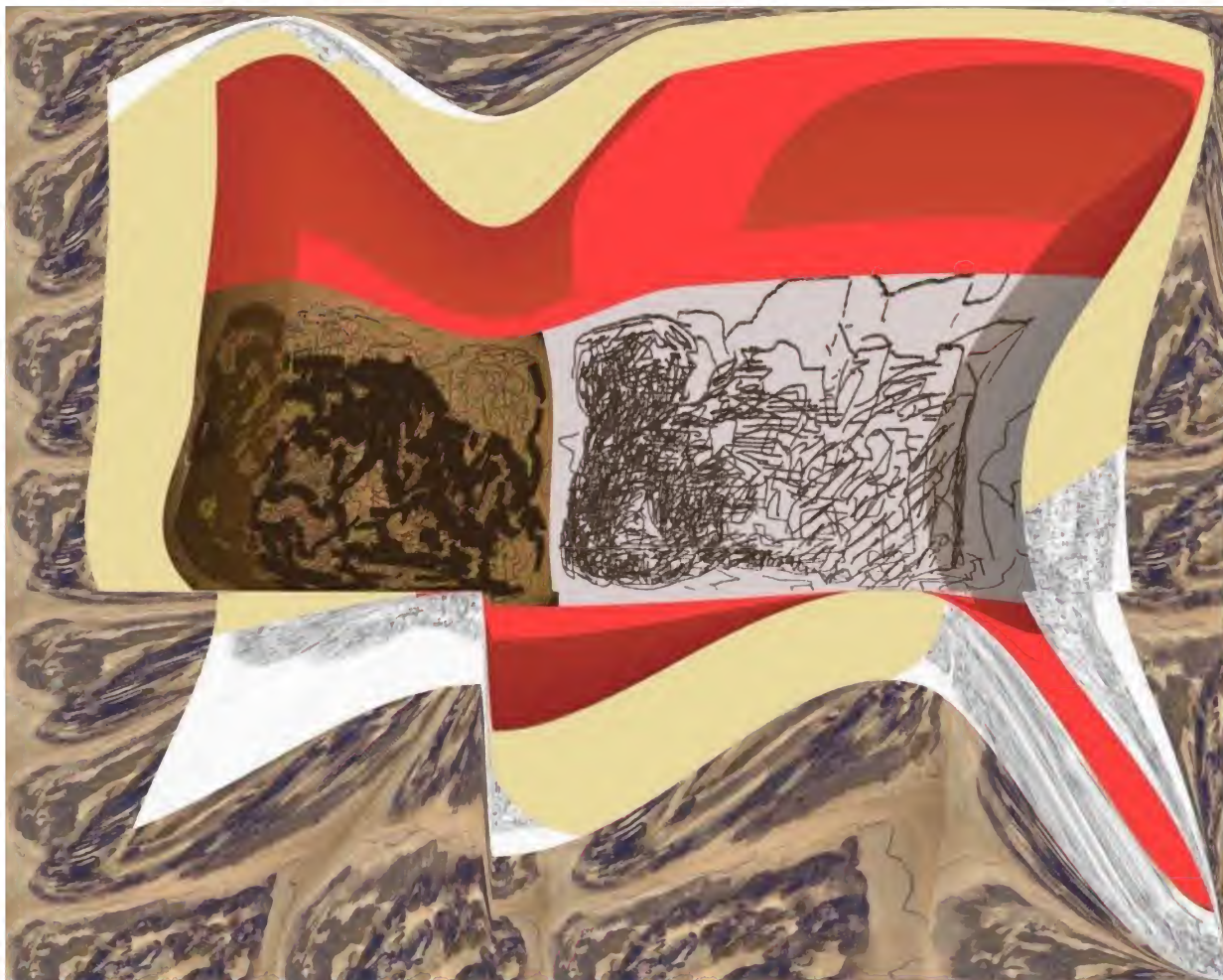


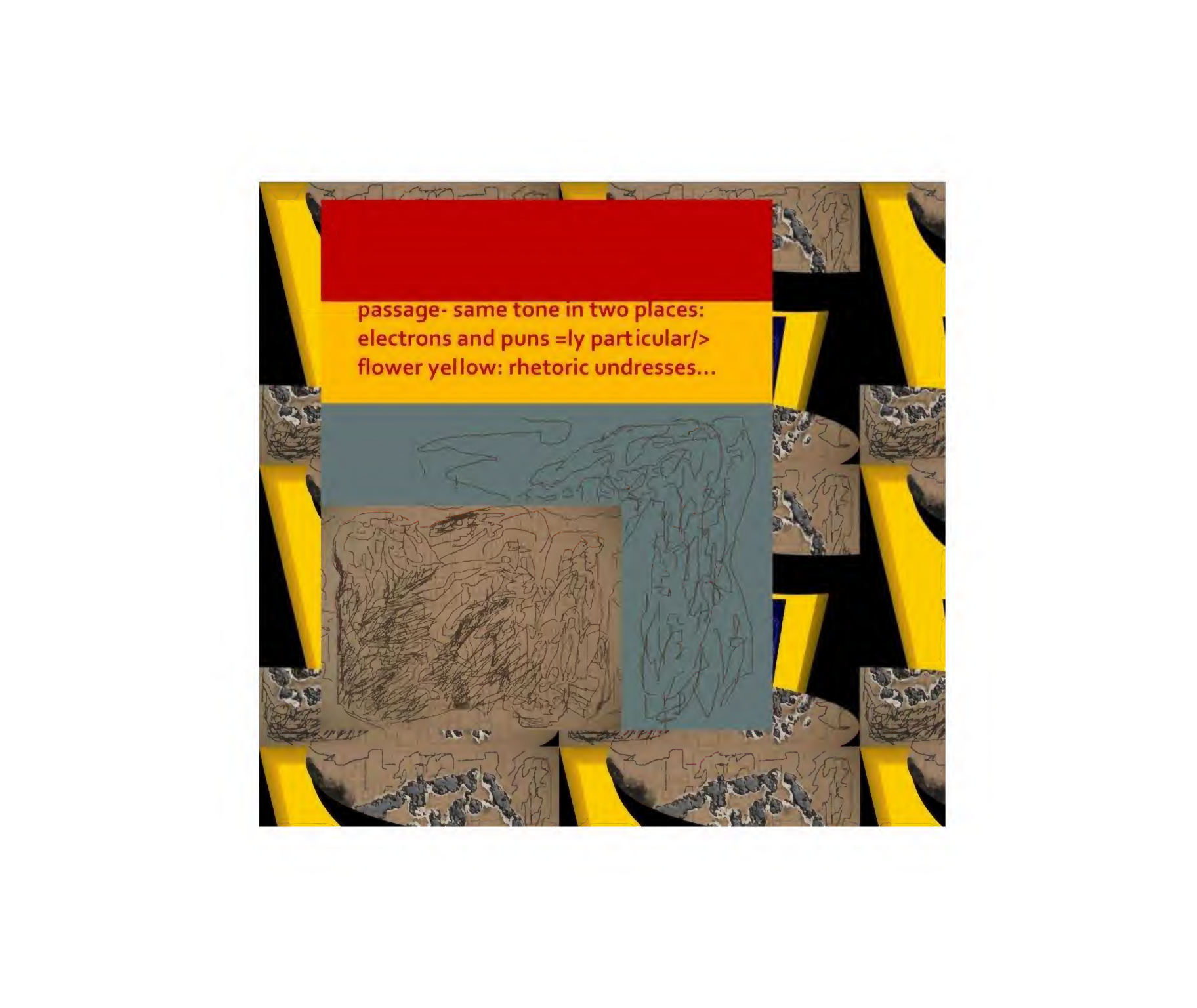




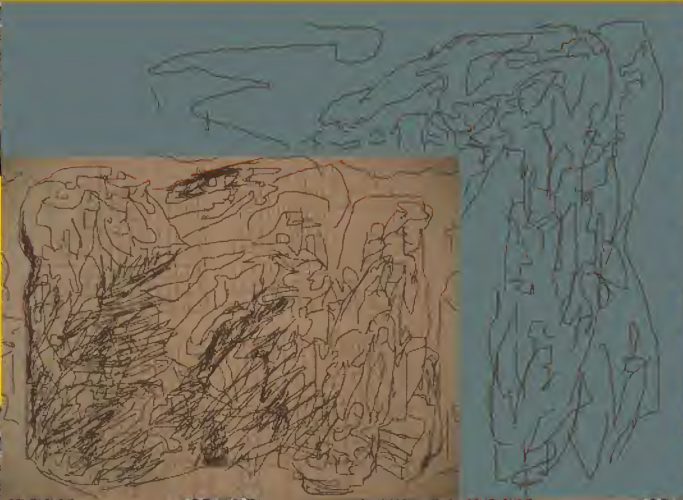


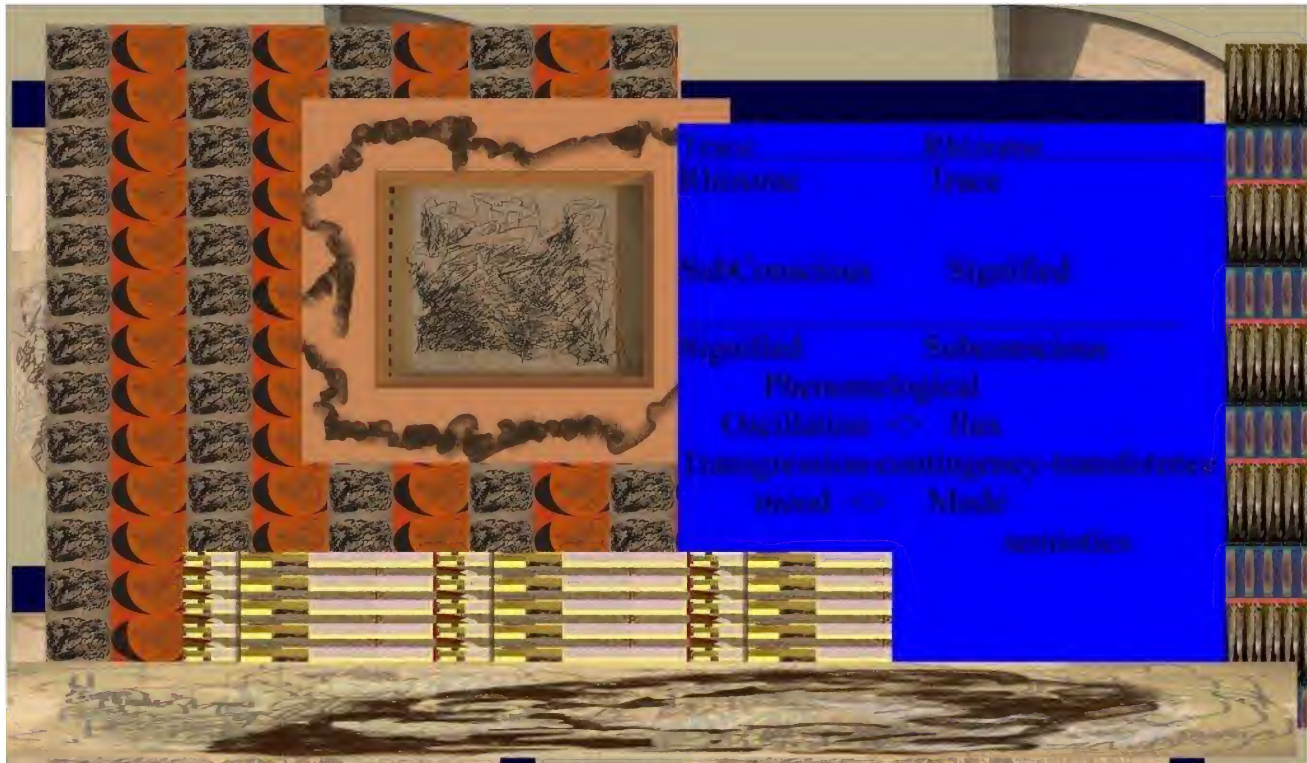


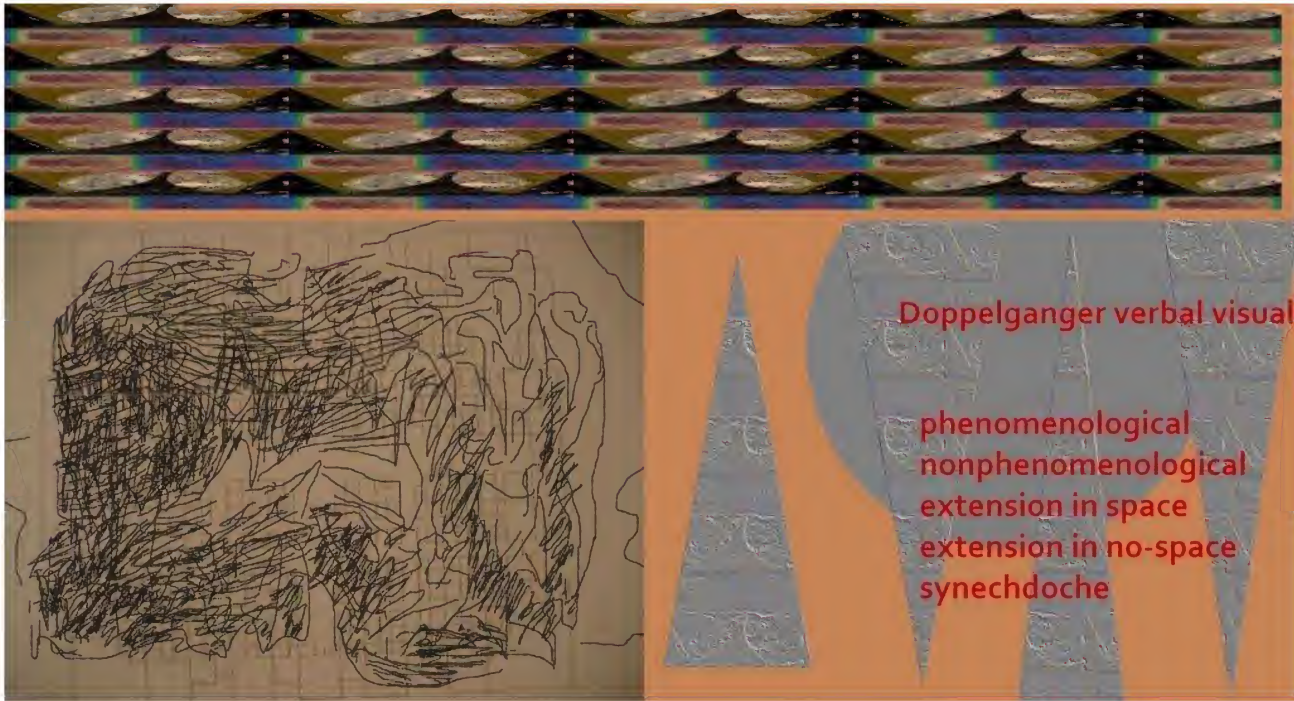


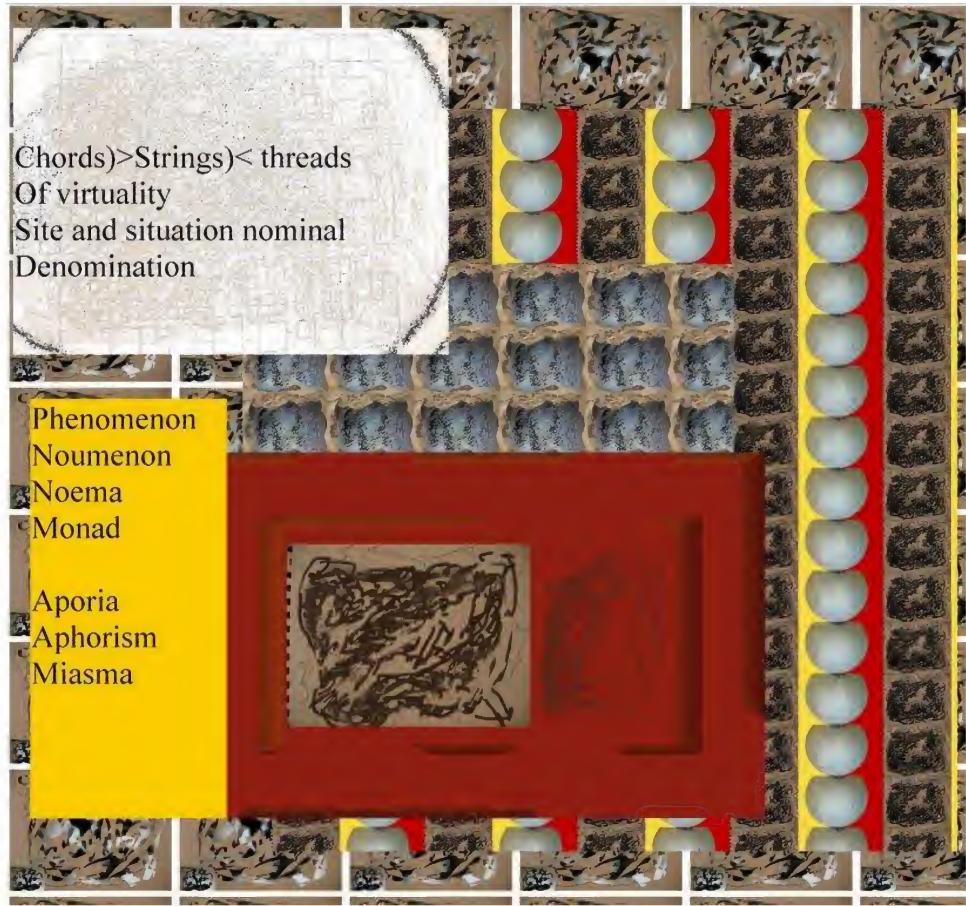


passage- same tone in two places:
electrons and puns =ly particular/>
flower yellow: rhetoric undresses...





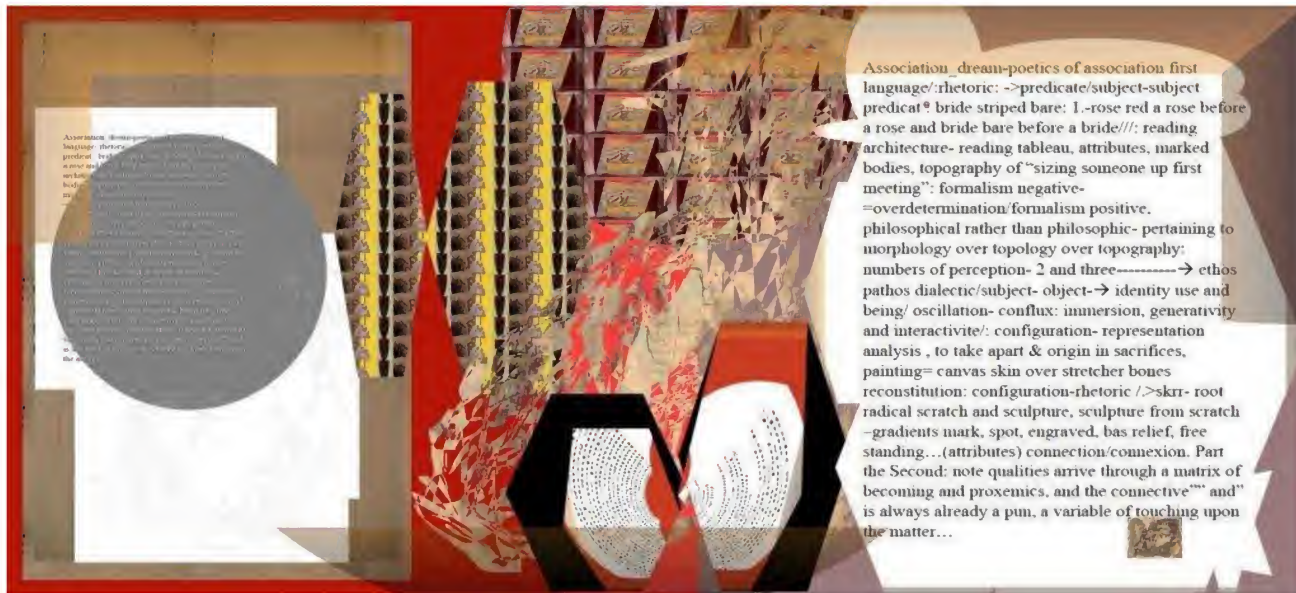


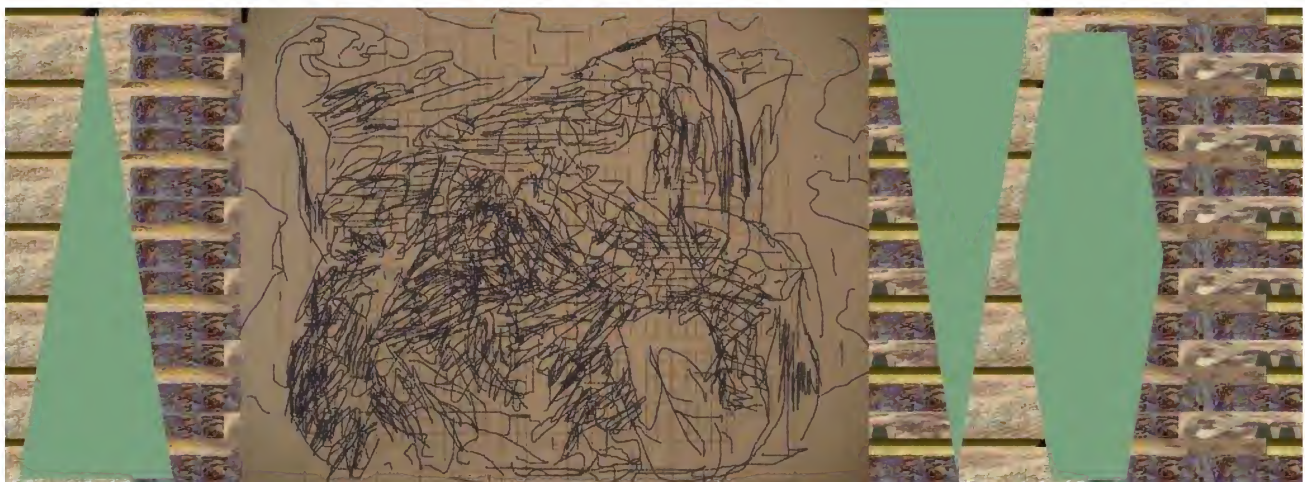


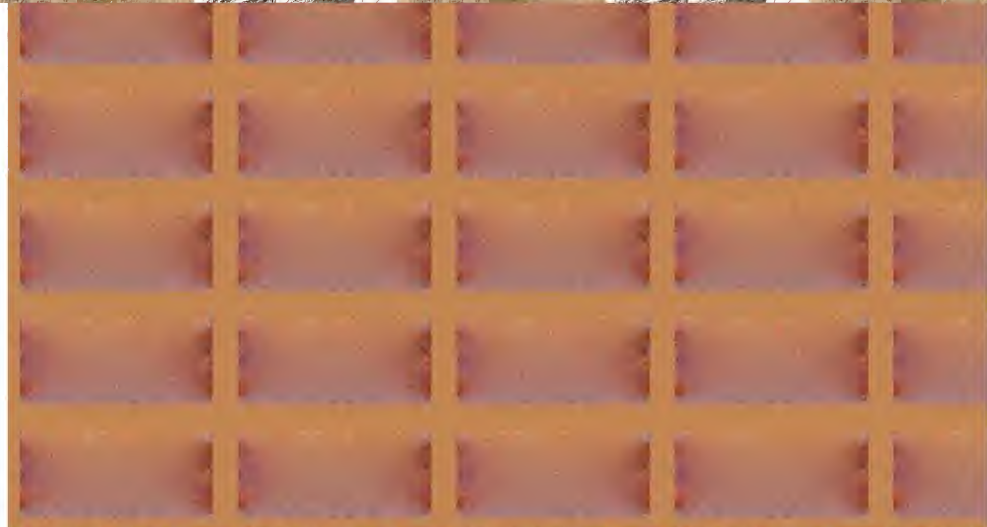
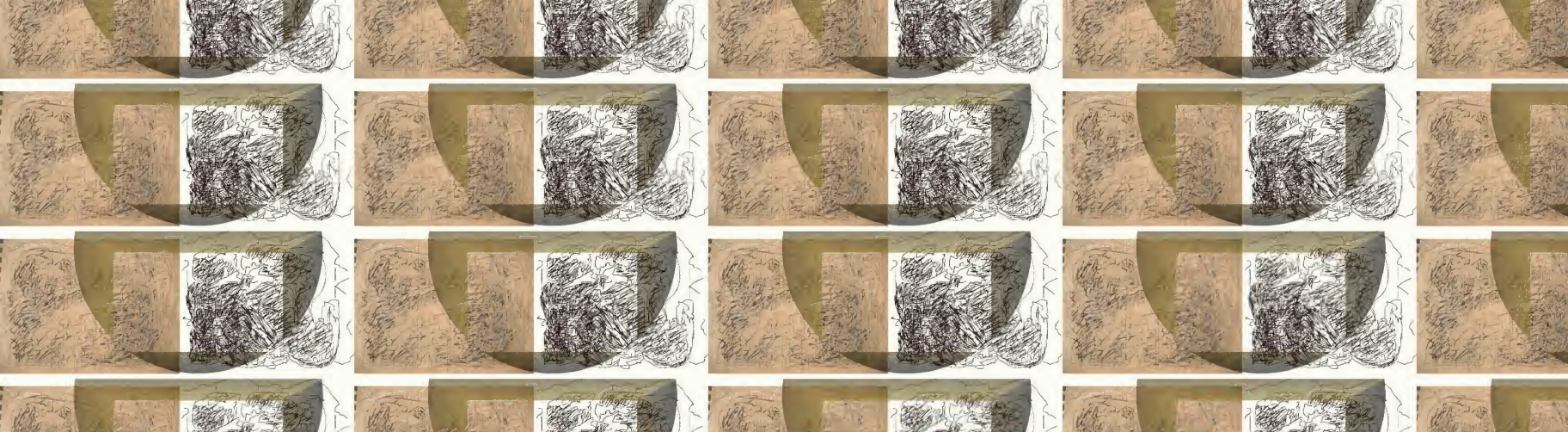
Chords)>Strings)< threads
Of virtuality
Site and situation nominal
Denomination

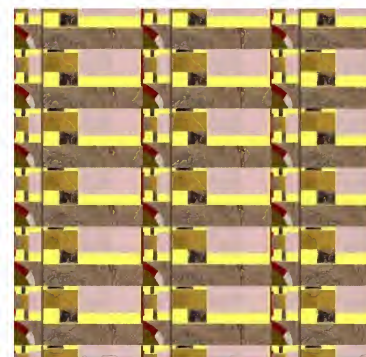
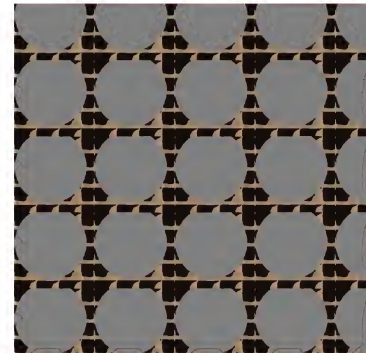
Phenomenon
Noumenon
Noema
Monad

Aporia
Aphorism
Miasma







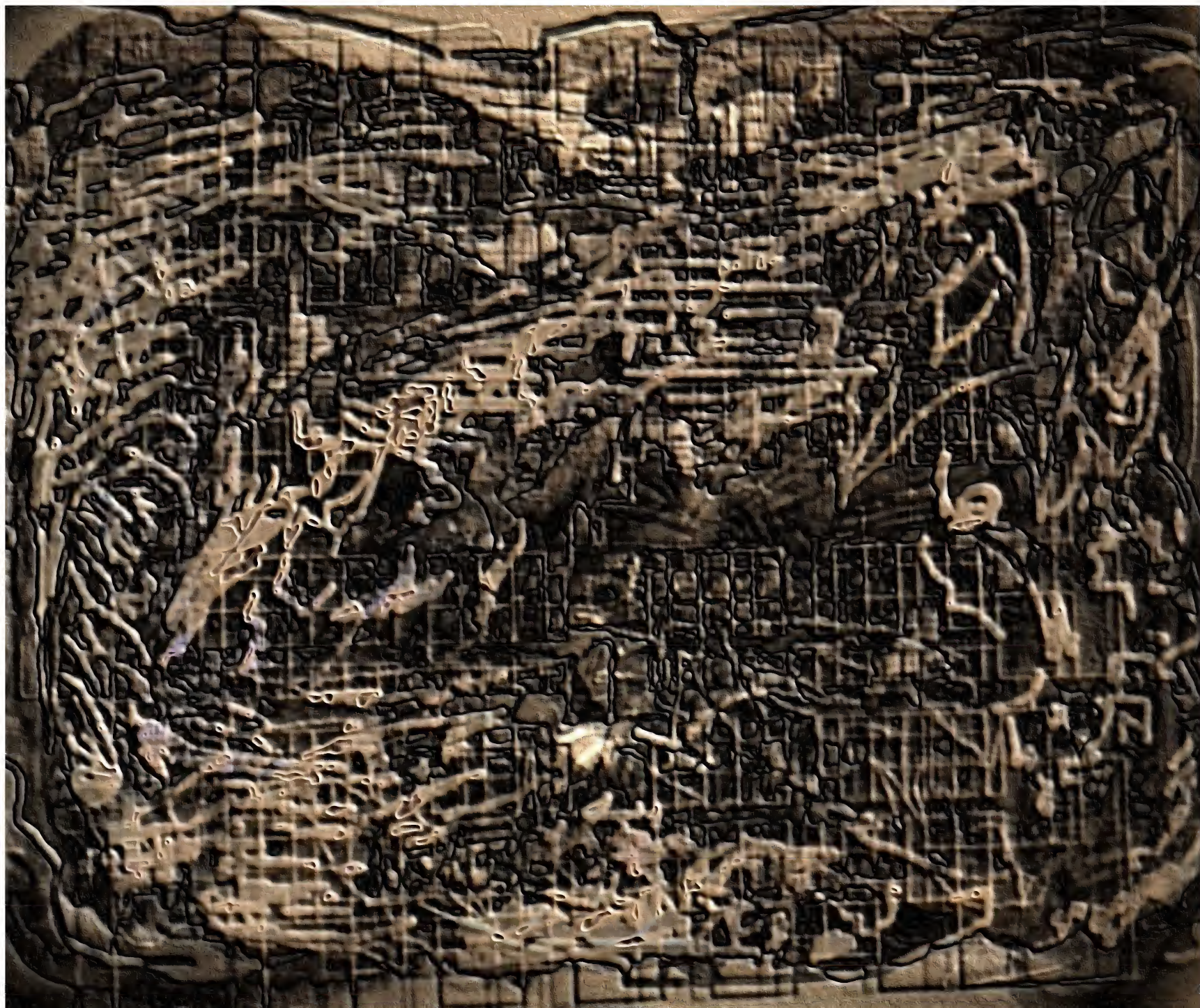


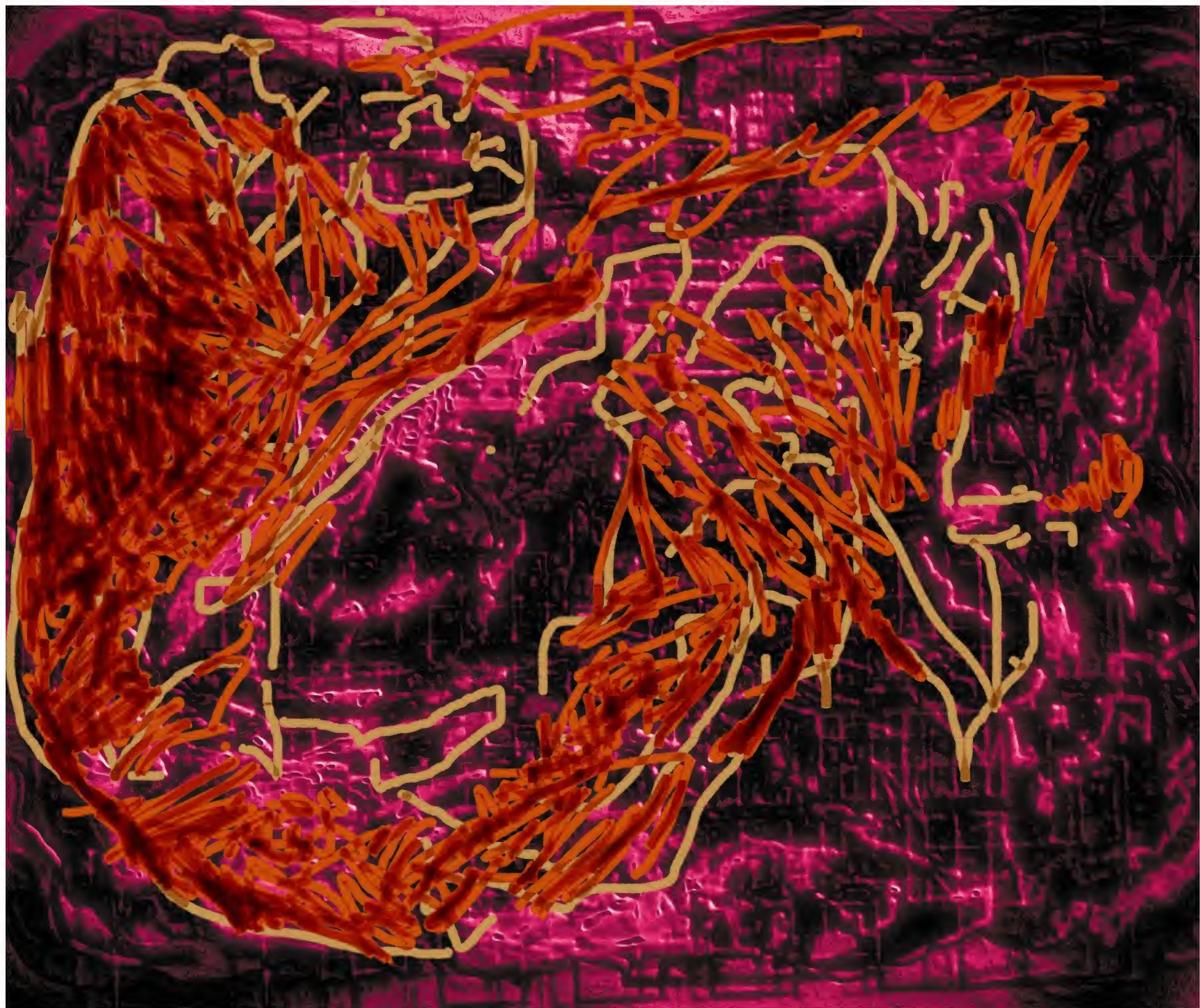


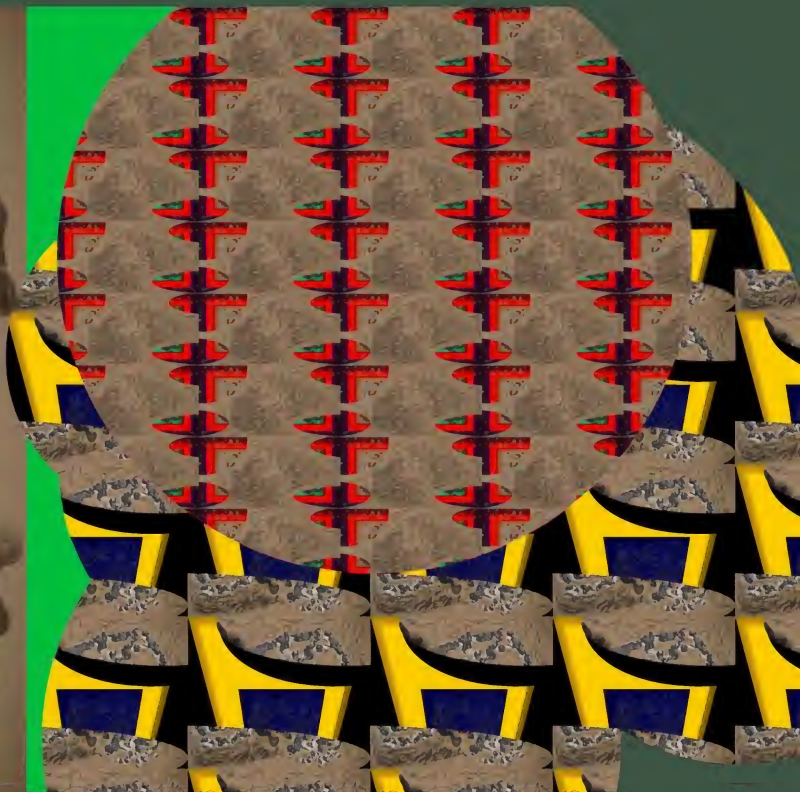
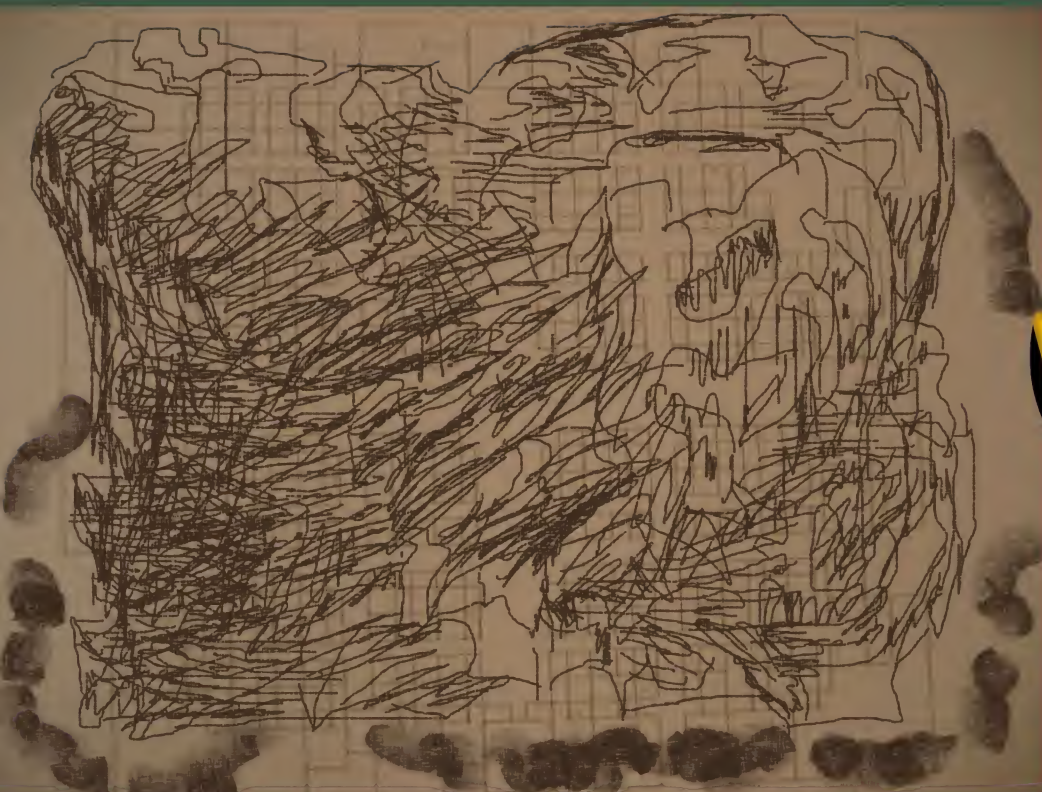






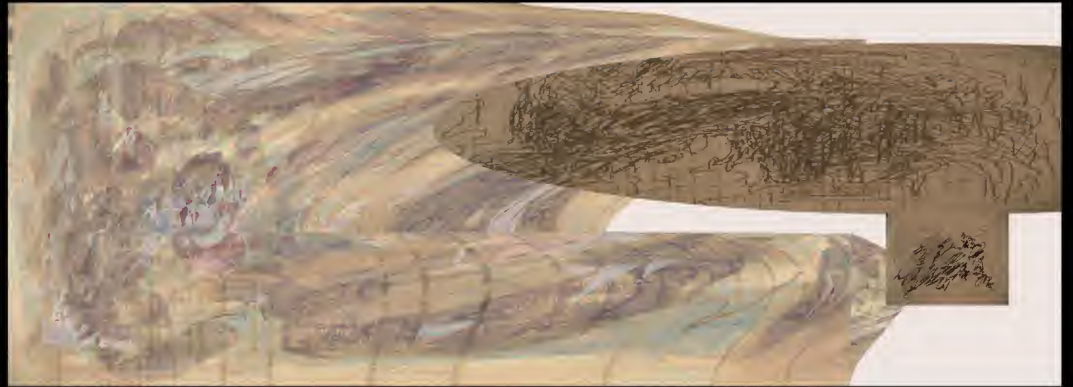


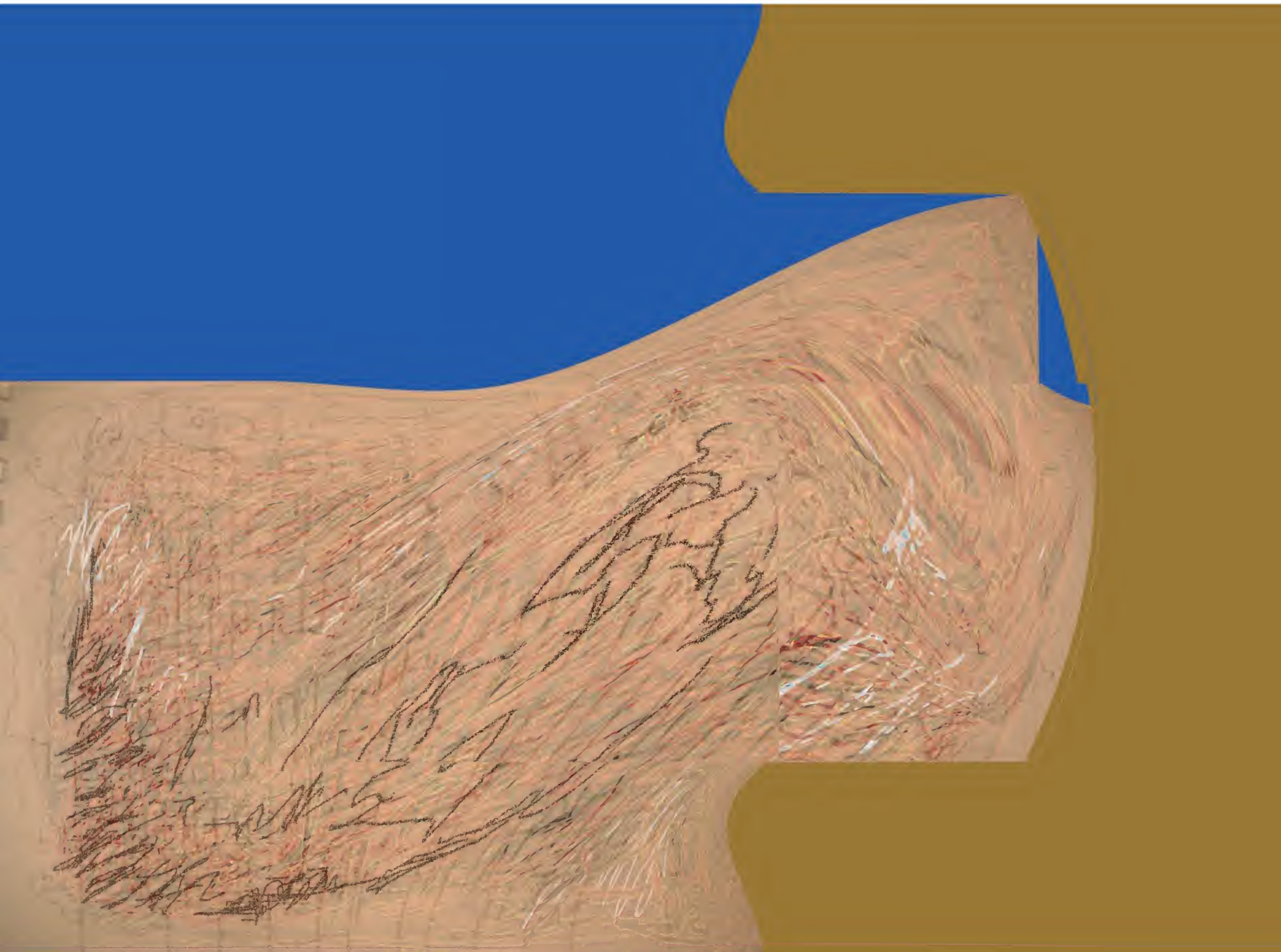


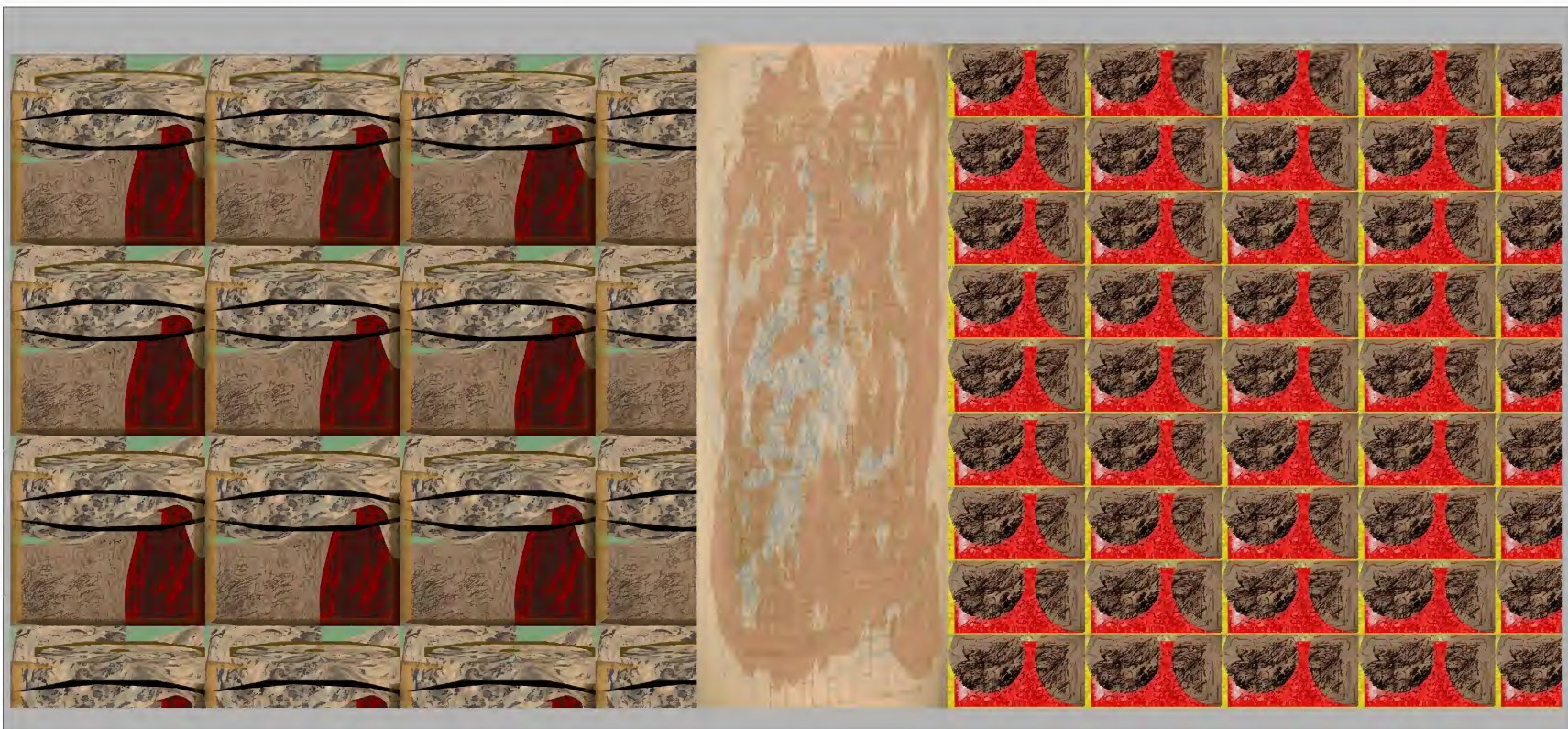


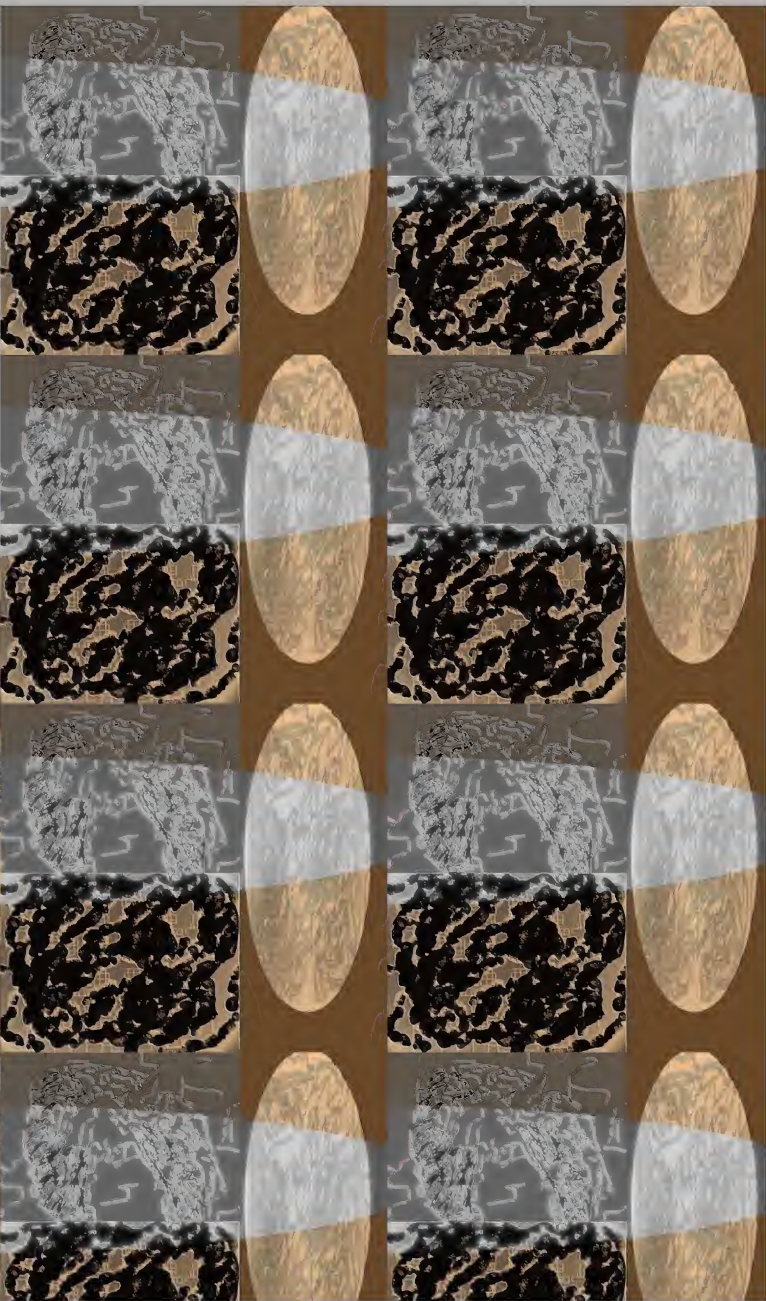
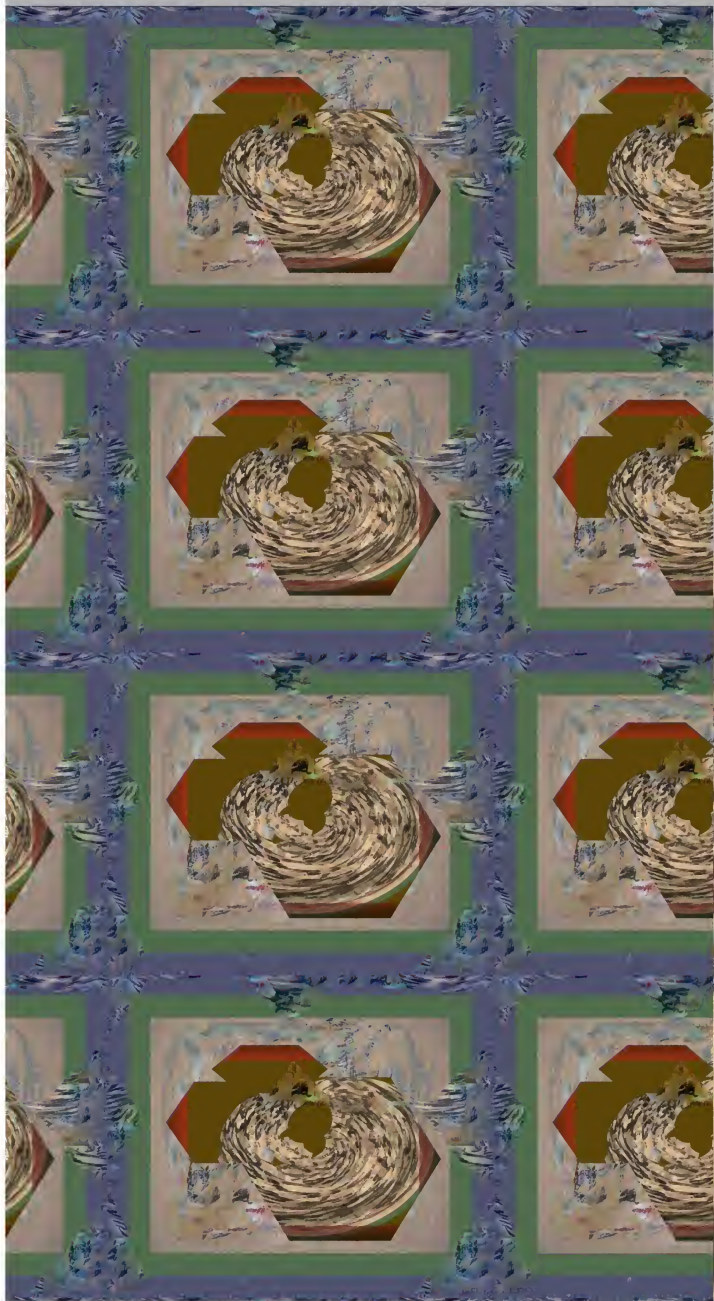
Archilovers:

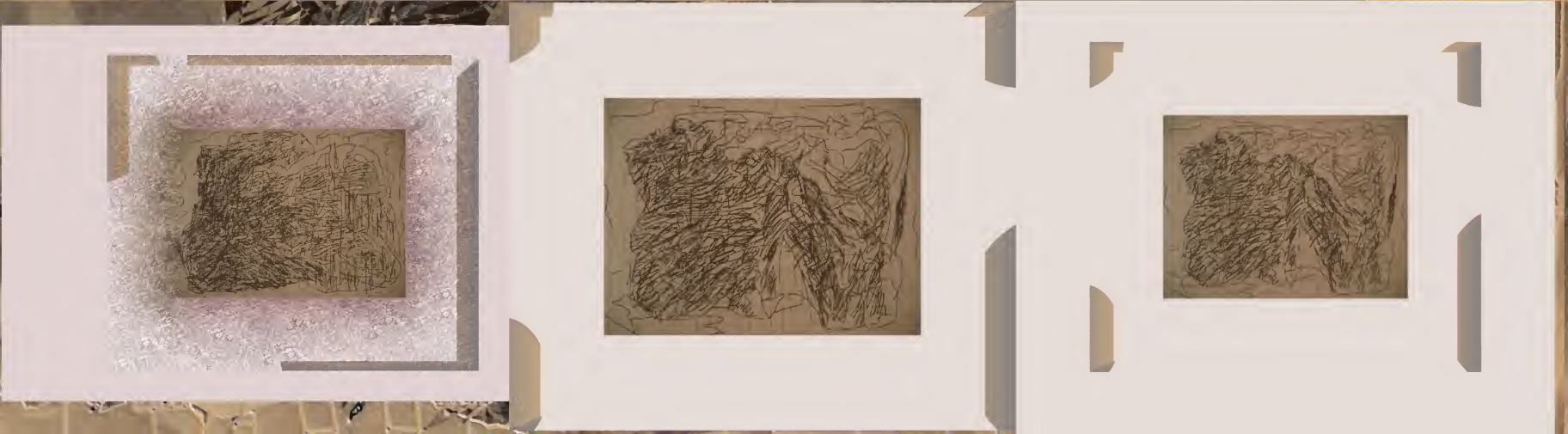
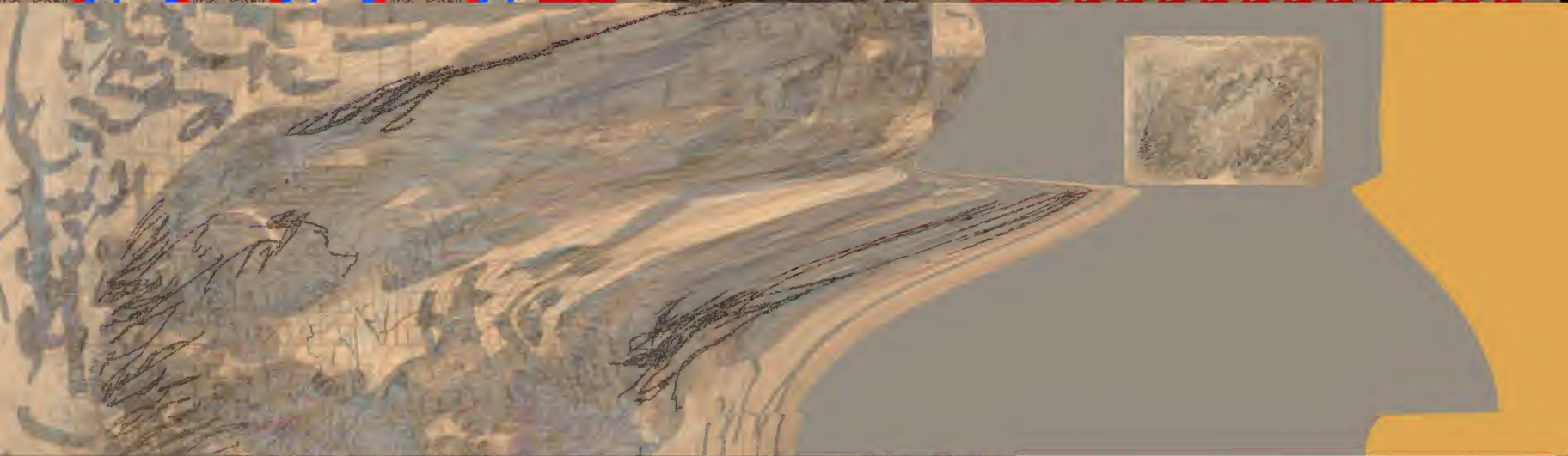
An interactive dimension of my art in addition to constructing labyrinth/archives is writing articles-blogs on an architectural on line magazine in which I use the visual and written information as a site to literally build into with my own mediations and meditations.

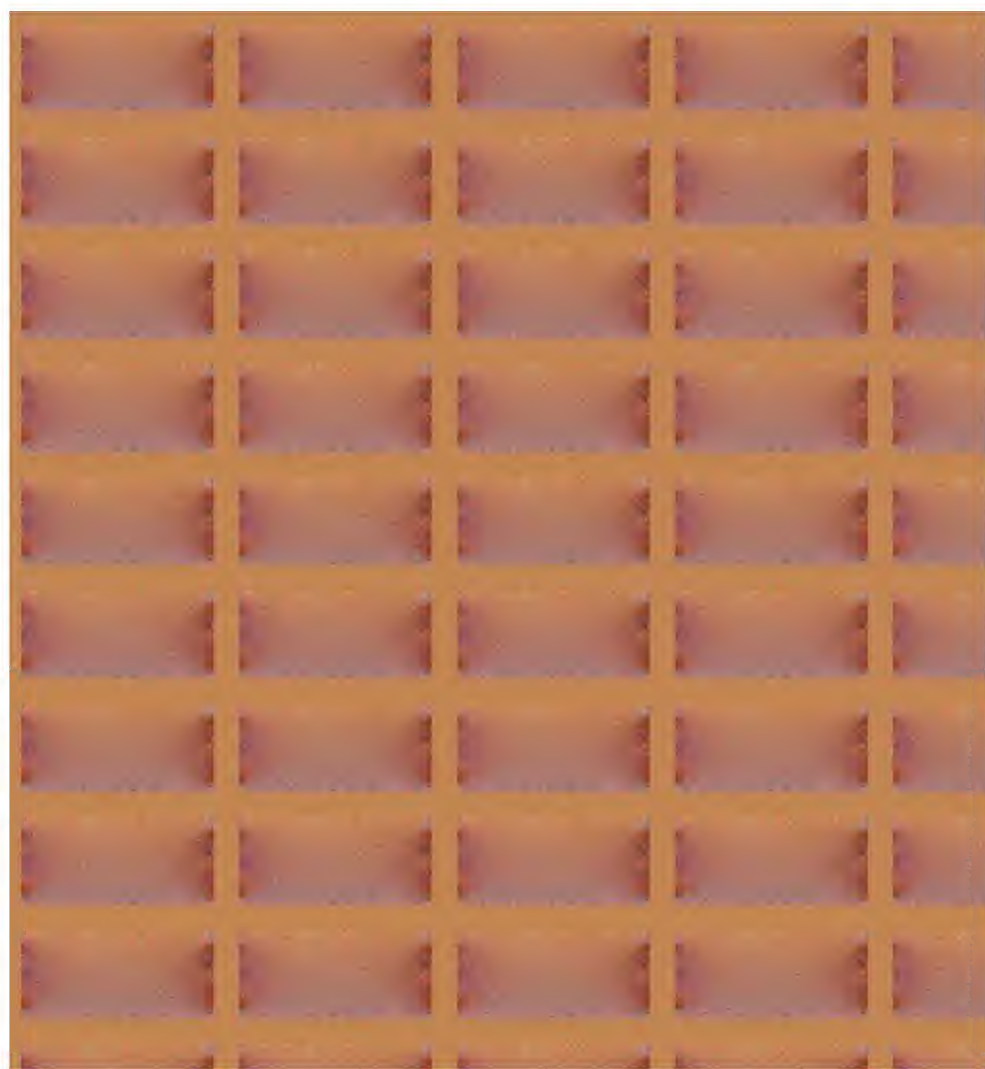








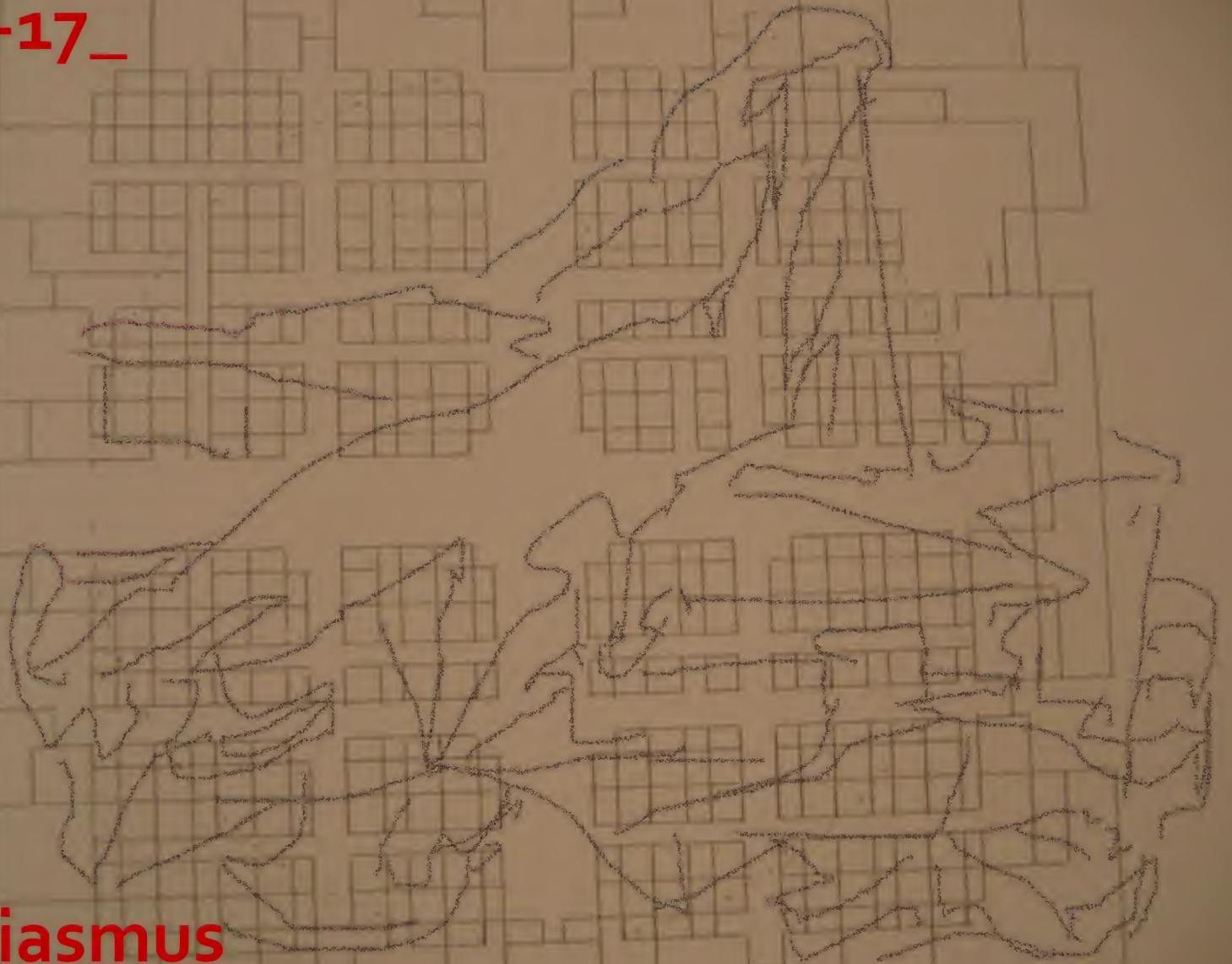






-17_

Chiasmus



19_

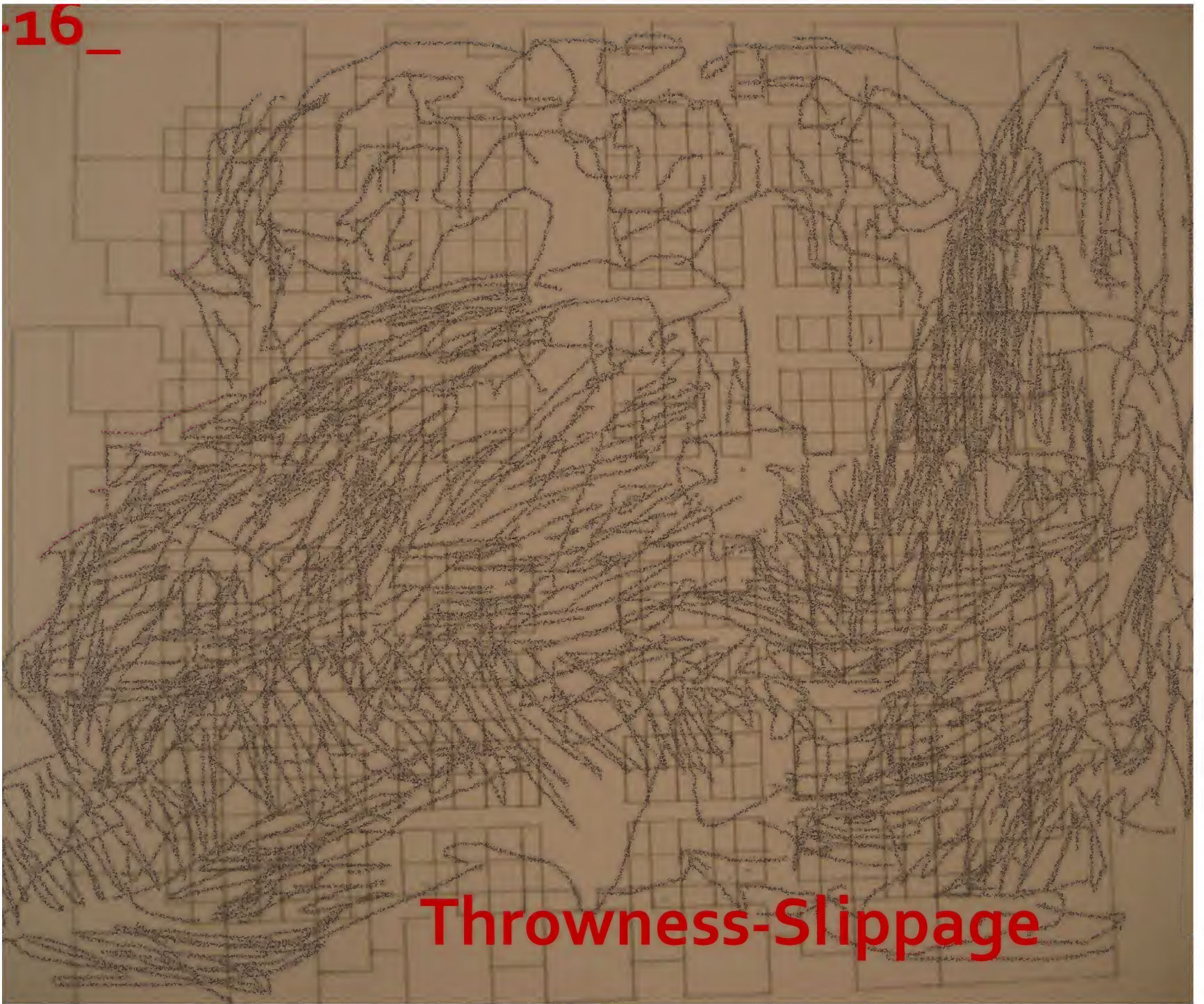
non atomization -nominilist critique

15_



Transgression/Contingency

.16_



Thowness-Slippage

-18_

Diagetic Mirroring



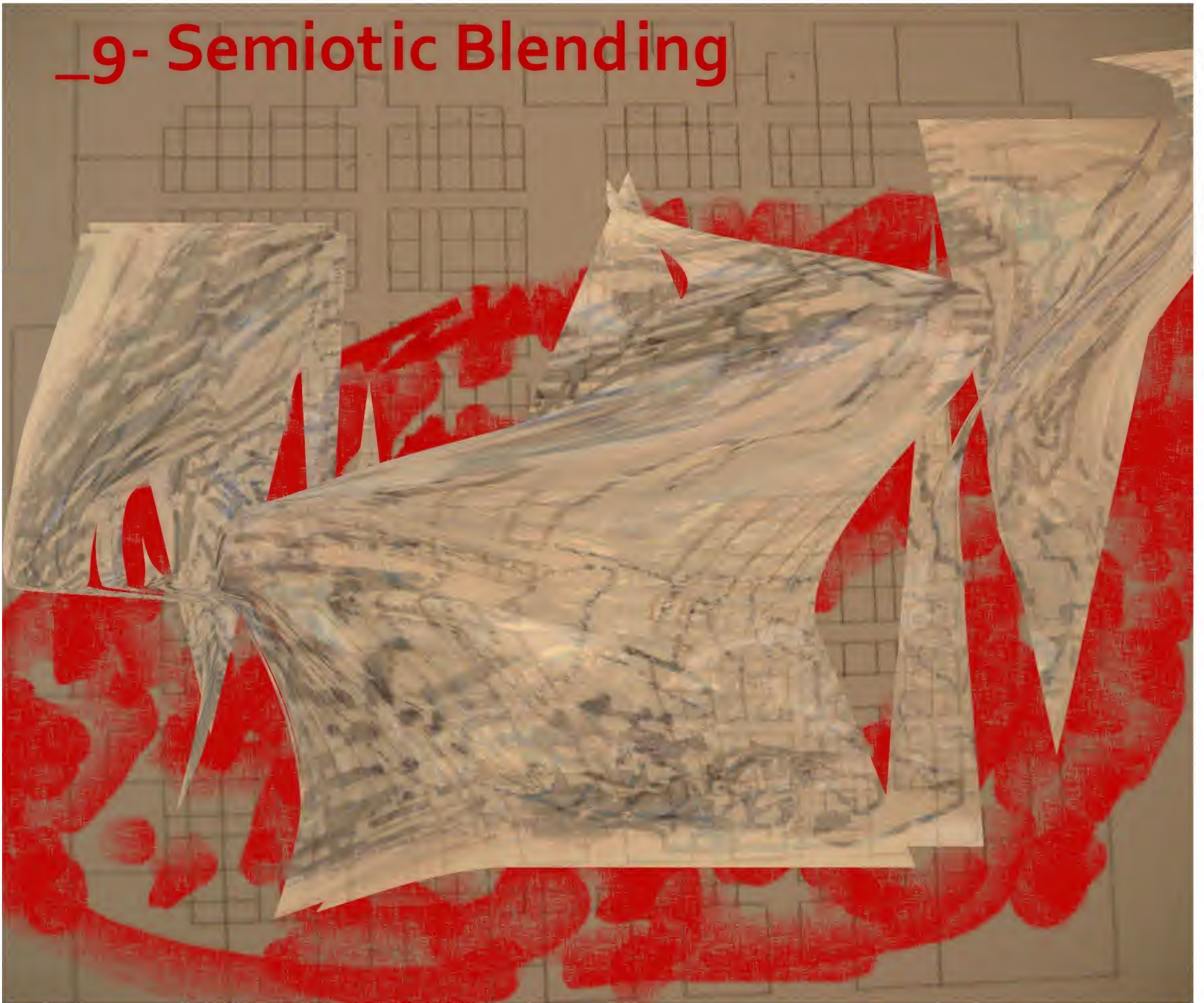
-20_

Sites of Completion-collective

_22-

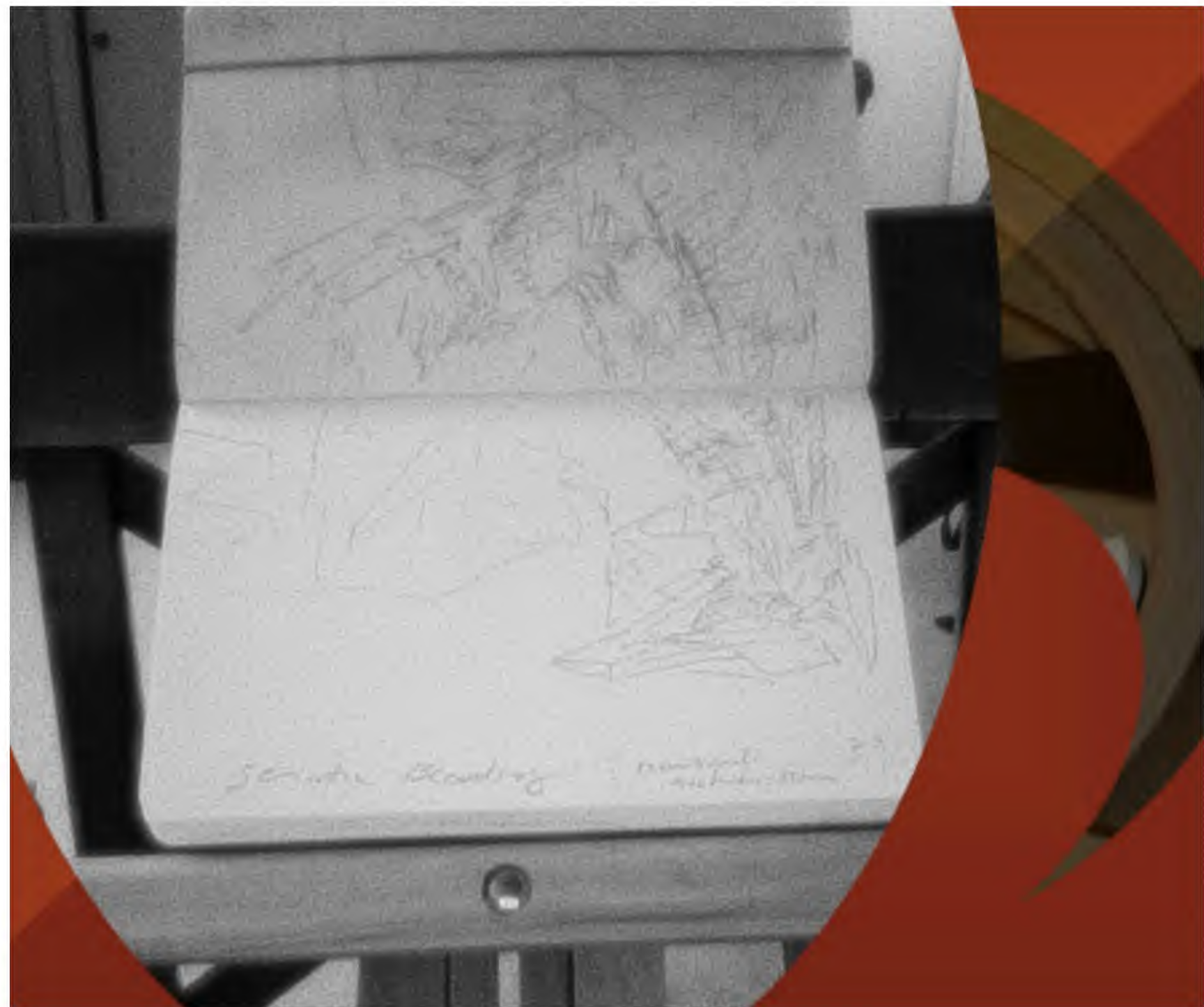
phenomenon - noumenon
noemá

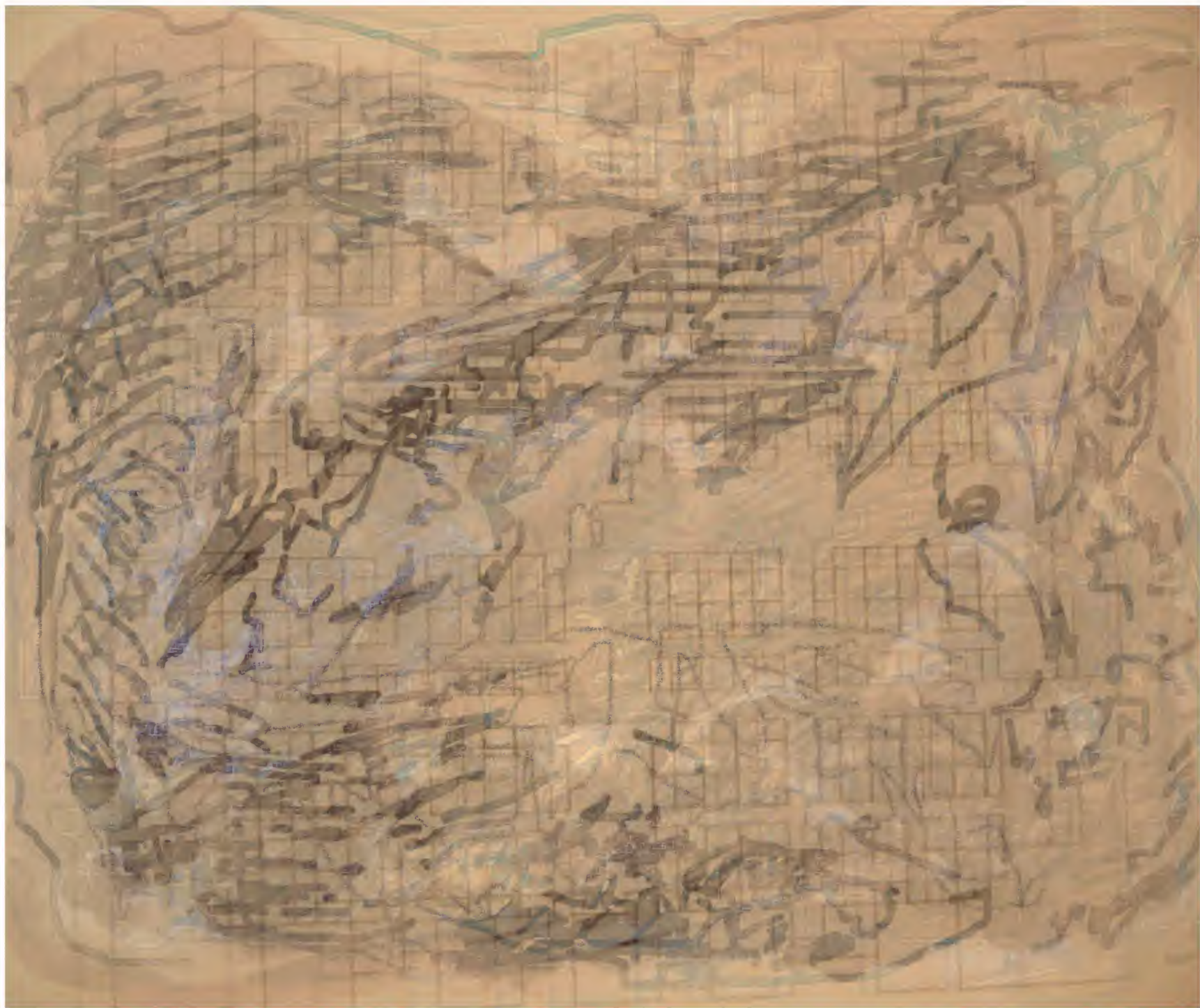
_9- Semiotic Blending



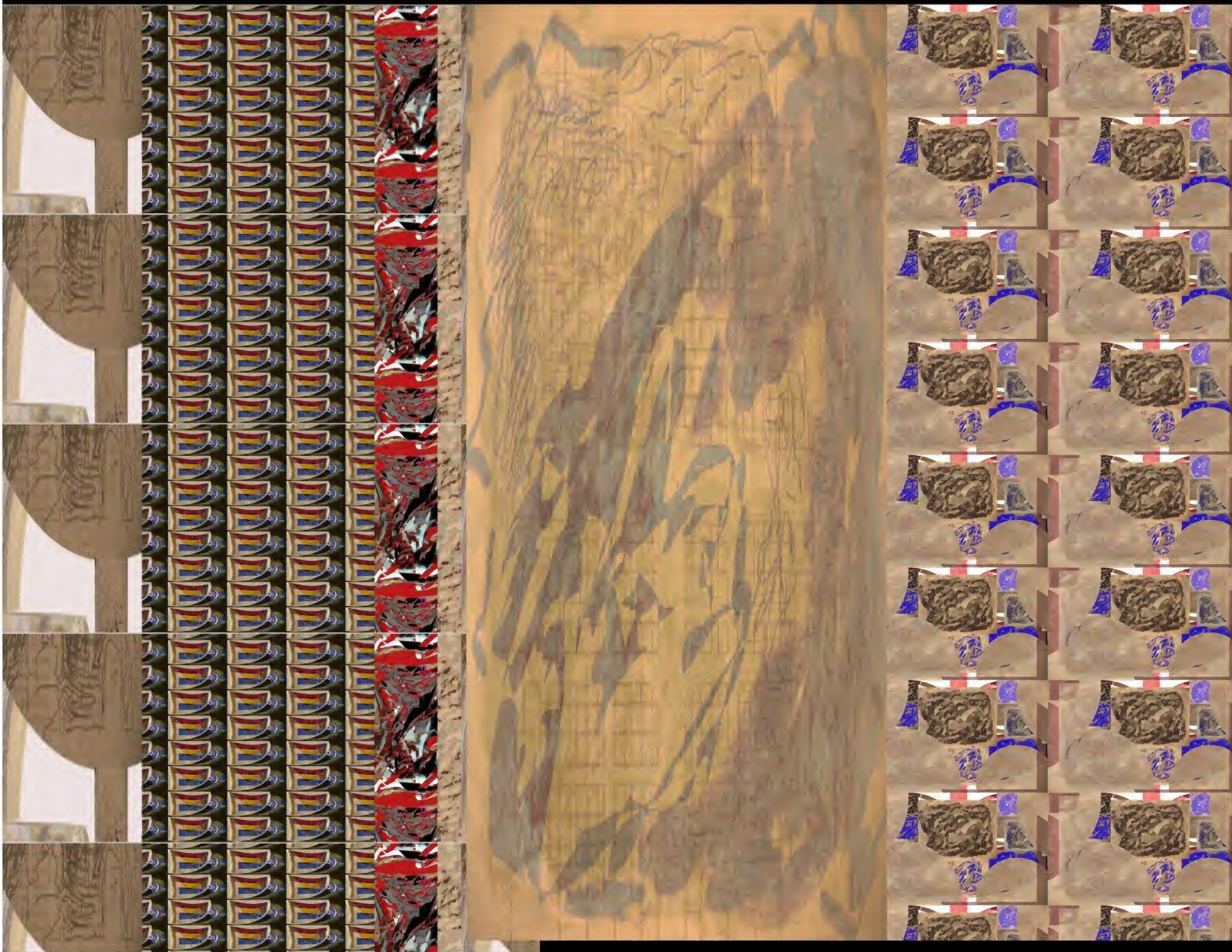


**Oscillation
><conflux**









-14_

Trope-Tropai_Entropy-Aporia_Aphorism

